

# THE LIBRARY

EDITED BY  
J. W. MACALISTER  
F.S.A.



# THE LIBRARY.

## A REVIEW (QUARTERLY).

EDITED BY

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### CONTENTS.

	PAGE
TWO ILLUSTRATED ITALIAN BIBLES; by ALFRED W. POLLARD . . .	227
HUMFREY WANLEY AND THE HARLEIAN LIBRARY; by G. F. BARWICK . . .	243
THE EXEMPTION OF LIBRARIES FROM LOCAL RATES; by JOHN MINTO . . .	256
S. PAUL'S CATHEDRAL AND ITS BOOKSELLING TENANTS; by H. R. PLUMER . . .	261
ENGLISH BOOK-ILLUSTRATION OF TO-DAY; by R. E. D. SKETCHLEY . . .	271
CARELESS CATALOGUING . . .	321
GOLDSMITH'S 'PROSPECT OF SOCIETY'; by GEORGE ENGLAND . . .	327
NOTES ON BOOKS AND WORK; by A. W. POLLARD . . .	333

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INITIAL-PAGE OF PART II. OF THE MALERMI BIBLE. VENICE,  
'ANIMA MIA,' 1493 (REDUCED).



## THE LIBRARY.

### TWO ILLUSTRATED ITALIAN BIBLES.

WO years ago 'The Library' recorded the almost simultaneous discovery in Italy of two copies of a previously unknown edition of the Italian translation of the Bible by Niccolo Malermi, printed by 'maestro Guiglielmo da trino de Monferato nominato Anima Mia' at Venice in 1493. By the kindness of Mr. Voynich, the discoverer of one of the copies, two woodcuts from the Bible were printed with the note; but one of the books had already passed to the library of the Prince d'Essling and the other to the Berlin Print Room, and it was thus impossible to make any detailed comparison of the illustrations in the new find with those in the already known editions published by Lucantonio Giunta in 1490 and subsequent years. Within the last few weeks a third copy has been acquired by the British Museum, which has also since 1897 possessed the first Giunta edition, and a few notes based on a careful collation of the two may perhaps be found interesting.

The first edition of Malermi's Italian version of the Bible was printed by Jenson, who finished it on August 1st, 1470, apparently the same year in which the translator entered the monastery of S. Michele in Murano, near Venice, at the age of forty-eight. He was then stated to be '*natus quondam spectabilis et generosi viri domini Philippi de Malerbis, de Venetiis*'; but nothing else is known of his family or early life, and the subsequent records only refer to his transfer from one monastery to another. Besides the Bible he also translated into Italian the lives of the saints from the '*Golden Legend*' of Jacobus de Voragine, with additions of his own. This book also was printed for him by Jenson, and published in 1475.

Malermi's translation of the Bible was a great popular success, at least nine, and probably ten editions being printed during the fifteenth century, and the British Museum possessing six others issued in 1517, 1546, 1553, 1558, 1566, and 1567. By a curious chance another translation, by an anonymous author, must have been already in the press while Jenson was printing Malermi's first edition. It appeared exactly two months later, on October 1st, 1471, without the name of its printer, but in the types of Adam of Ammergau. That two rival translations of the Bible were thus among the firstfruits of the Italian press is one of the facts which Protestant controversialists are not apt to emphasize. It is probable, as Dr. Garnett, I think, has suggested, that Venice, which was wont to show great independence in its relations with the Papal Court, was the only city in Italy in which a

vernacular Bible would have found a publisher. The earliest Italian Bible printed in any other Italian town does, indeed, appear to be one with Doré's illustrations, published at Milan at some date between 1866, when the illustrations first appeared in English and French Bibles, and 1880, when it attained a third edition. No doubt the Holy See had little enthusiasm for vernacular Bibles, and the Italian governments, which were more susceptible than Venice to the feeling of Rome, did nothing to encourage them. But discouragement, whether we approve of it or not (and the subsequent religious history of Europe shows that the Roman objection to unannotated vernacular texts was not wholly unfounded), is very different from prohibition, and next to the eighteen prae-Reformation German editions, the ten printed at Venice during the fifteenth century offer the most convincing proof that, except in the actual presence of heresy, vernacular translations enjoyed a practically unimpeded circulation long before the leaders of the Reformation made free access to the Scriptures one of their main demands. It is remarkable, indeed, that during the middle of the sixteenth century, when the Inquisition was tightening its hold on Venice, and the 'Index Librorum Prohibitorum' had come into being, the Italian Bibles printed there increased notably. The British Museum possesses five editions of Malermi's version published in the twenty-two years 1546-1567, six of Brucioli's published in the twenty years 1532-1551, two of Santi Marmochino's, printed respectively in 1538 and 1545, a total of

thirteen editions published within thirty-six years, now on the shelves of a single library. After 1567 there is another tale to tell. Until the Milan edition already mentioned, Geneva, Nuremberg, Leipsic and London are the only imprints to be found on Italian editions of the Scriptures. In the face of what she considered heretical interpretations, the Church of Rome would no longer trust her people with vernacular Bibles; but it is one of the small services which Bibliography can render to History to note that this had not been her policy so long as the Scriptures were desired for edification and not for controversy, and the popularity of the Malermi Bible is so decisive a proof of this that it would be unfair to leave it unmentioned.

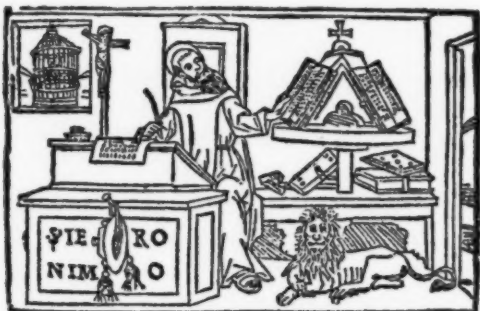
The main object of this article is far removed from the weighty question of religious policy on which we have incidentally touched. The first edition of the Malermi Bible is a very rare book, and the British Museum, sad to say, possesses no copy of it. The only copy in England of which I know is in the John Rylands Library at Manchester, and this possesses six coloured illustrations representing the six days of Creation, the colouring being so heavy as nearly, though not quite, to obscure the fact that it is imposed upon woodcuts.

In the years 1470-1472 there are fairly numerous examples of woodcut borders and initials being used in books printed at Venice, not as substantive decorations in themselves, but as outlines for the guidance of illuminators. We may probably take it that the six designs in the first Malermi Bible, which do not seem to occur in all copies, were of

this character, and were not intended to stand by themselves. The first Venetian woodcuts not intended to be coloured are found in books printed by Erhard Ratdolt, and their use spread very slowly until nearly 1490. Thus the Malermi Bibles of 1477, 1481, 1484 and 1487 are all innocent of woodcuts, though there are blank leaves and spaces left in some of them, which may have been intended for illumination.

There seems to have been a project of making the 'Biblia cum postillis Nicolai de Lyra,' published by Octavianus Scotus in 1489, into a handsome illustrated book; but if this was so the project was soon abandoned, as the illustrations come in little patches at different points at which the book may have been put in hand on different presses, and between these points there are long stretches without any pictures at all. Thus not only the first Italian Bible, but the first Bible printed in Italy in which illustrations form an important feature, is the edition of Malermi's version printed in October, 1490, by Giovanni Ragazzo for Lucantonio Giunta. If long delayed, this was a fine enough book to be worth waiting for. It is in double columns, measuring 250 x 76 mm. apiece, and each containing sixty-one lines of a respectably round type about the size of pica. For convenience of printing rather than of binding it is divided into two parts (the second beginning with the Book of Proverbs), which are always, as far as I know, found united in a single volume. Part I. contains: (i.) a frontispiece made up (within a border) of six cuts measuring 56 x 57 mm. each,

representing the six days of Creation, obviously influenced by the illuminations with underlying woodcuts of the 1471 edition; (ii.) a pictorial initial N for the 'Nel principio' of Genesis; (iii.) 208 small woodcuts or vignettes, measuring about  $45 \times 75$  mm., of which 199 are different and 9 are repetitions. Part II. contains a large picture and border for the opening chapter of Proverbs, and 175 small cuts, of which 166 are



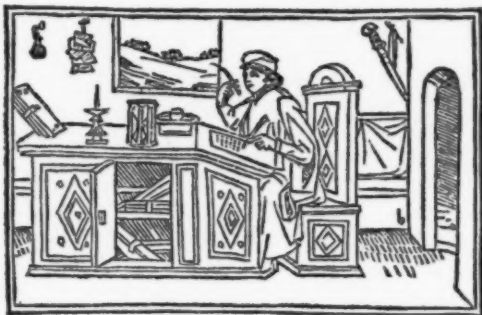
S. JEROME. FROM THE MALERMI BIBLE.  
VENICE, GIUNTA, 1490.

different and 9 are repetitions. Deducting the repeats, but counting the initial and each of the Creation woodcuts separately, we have thus a grand total of 373 different designs, almost all of them well drawn, though many have been sadly mangled by the wood-cutter.

It is to the credit of the Venetian public that Giunta's edition of this big book sold quickly. For reasons hereafter to be given I think it possible that a reprint with some additional cuts was published as early as 1491. We know for certain



that a new edition (printed again by Giovanni Ragazzo) was ready for sale in July, 1492. Like most reprints of illustrated books this aimed at an appearance of greater liberality at a comparatively small expense. Thus in the book Genesis there are 27 woodcuts in 1492 against 16 in 1490, a too realistic picture of Potiphar's wife tempting Joseph being judiciously omitted, while twelve new subjects are added. In Exodus we have 29 cuts against 25,



AN AUTHOR AT WORK. FROM THE MALERMI BIBLE.  
VENICE, GIUNTA, 1490.

four new ones being added, while on the other hand the representations of the Burning Bush (in which a dog is shown barking at the Almighty) and of the slaying of the firstborn are withdrawn and replaced without appropriateness by cuts taken from Deuteronomy ix. and Leviticus x. In Leviticus one cut (that to chap. vii.) is changed and a new one added to chap. xviii. In Numbers an illustration of the zeal of Phineas in chap. xxv. is omitted, and two new cuts added to chaps. xxix. and xxxiii. ; in Deuteronomy we have six new cuts

and a repeat. To these 26 additions (against two omissions) in the Pentateuch, we have to add 14 more (against one repeat omitted) from Joshua to Kings. From Chronicles to Acts the woodcuts in the two editions are substantially the same, six cuts being changed, while one is omitted. In the Epistles, besides two changes, there are 12 additions, but these are mostly either repeats or taken



S. JEROME. FROM THE MALERMI BIBLE.  
VENICE, 'ANIMA MIA,' 1493.

from other books. In the Apocalypse and the Life of St. Joseph, with which the book ends, the illustrations in the two editions agree. The number of different cuts (deducting 12 and 9 respectively for repetitions) is 240 in Part I. and 178 in Part II., or a total of 418 different cuts against 373 in the 1490 edition, the increase being practically confined to the books Genesis, Exodus, Deuteronomy and the Epistles.

Turning now to the 'Anima Mia' edition of 1493, three copies of which have recently come to light after its existence had remained unsuspected for generations, we have only to place it side by side with one of the Giunta texts to find that it is a not too scrupulous attempt to cut into the profits of the firm which was first in the field. The worst evil of the publishing trade at the present day is that if



AN AUTHOR AT WORK. FROM THE MALERMI BIBLE.  
VENICE, 'ANIMA MIA,' 1493.

one publisher strikes out a new line, whether in the form of his books, or the prices at which they are issued, or by bringing into notice some hitherto neglected author or subject, one or more of his competitors immediately try to put similar editions on the market, and to offer purchasers a little more for their money. The result is that the first publisher finds his profits sensibly diminished, while the second very probably burns

his fingers. Few modern publishers, however, would plagiarize quite as freely as did 'Anima Mia' in his new Bible. Not only did he copy Giunta closely in the form and size of his book, the arrangement of the page and the size of the illustrations; but in a great number of cases he allowed his artists to take precisely the same subjects for illustration, and even to copy the designs themselves quite closely, sometimes by the lazy method which by imitating the model on the block of wood, without first reversing it, caused the printed picture itself to appear in reverse.

A curious question now arises as to which of the Giunta editions 'Anima Mia' elected to copy from. That of 1490 was clearly not the one chosen, since among 'Anima Mia's' pictures we find illustrations to Genesis xiii., xv., xvii., xx., xxiv., and xxvi., none of which were illustrated in the 1490 edition, while pictures on the same subjects are found in that of 1492. Again, in the four books of Kings the 1493 edition agrees with the 1492 in having forty-nine cuts as against forty-three in the original edition of 1490. More conclusive still is the evidence of a mistake in Joshua ix., where it is impossible that the artist can have had before him the pretty little cut of the Gibeonites as hewers of wood and drawers of water, which is one of our illustrations. By 1492 the block for this had apparently been damaged and is replaced by a larger cut (56 mm. in height), representing a king and two councillors, apparently taken from some other book. The 1493 illustrator was, no doubt, puzzled by this, and for lack of anything better

repeated a cut of Moses and Miriam from Exodus. Clearly he had not in this case the 1490 edition before him. But neither am I at all sure that he had that of 1492. While he copies six of the new pictures in Genesis he omits six others; in Exodus, Numbers and Deuteronomy he agrees with the 1490 edition against that of 1492; in Judges, Ruth and Kings with 1492 as against 1490; in Genesis, Leviticus and Joshua, partly with one, partly with the other. In two other cases he steers



JOSHUA AND THE GIBIONITES. FROM THE MALERMI  
BIBLE. VENICE, GIUNTA, 1490.

a middle course. The 1490 artist had illustrated far too realistically both the temptation of Joseph and the sin which called forth the zeal of Phineas. In the 1492 edition these subjects are very wisely omitted. In that of 1493 they appear, but in a modified form. My own theory to account for these discrepancies is that between 1490 and 1492—presumably in 1491—Giunta published yet another issue of the Bible, adding a few illustrations, but not so many as in 1492, and substituting two new cuts of the subjects unpleasantly illustrated

in 1490, which he subsequently thought well to pass over altogether. Such an intermediate edition would supply a model which would explain all the early illustrations in the edition of 1493, and would also allow a more reasonable time to 'Anima Mia' to get them made, and his book printed, than the nine months which separate the editions of July, 1492, and April, 1493. 'Anima Mia,' however, was by no means wholly a plagiarist, as is proved by



'EXCEPT THE LORD BUILD THE HOUSE.' FROM THE  
MALERMI BIBLE. VENICE, 'ANIMA MIA,' 1493.

the fact that while in his first volume the 236 illustrations stand midway numerically between the 215 and the 252 of the two Giunta editions of 1490 and 1492; for his second volume he provided no fewer than 208 against the 176 and 187 of his predecessors, the new cuts being fairly evenly distributed through the different books, while their artistic merit is of average quality.

It is by this touchstone of artistic merit, and not by considerations of quantity that the comparative claims of the two rival editions must be decided;



and on the whole there can be no doubt that both for originality of design and for the highest merit in execution the palm must be given to the artists and craftsmen employed by Giunta. Unfortunately in both editions large numbers of the woodcuts were intrusted to cutters quite incompetent to deal with such delicate work. Giunta's illustrations to the Gospels are quite painfully bad, while those of 'Anima Mia' are here only mediocre, his worst



'THE FOOL HATH SAID IN HIS HEART.' FROM THE  
MALERMI BIBLE. VENICE, GIUNTA, 1490.

craftsman having been employed on some of the middle books of the Old Testament. His worst work is almost as bad as the worst of Giunta's, though less painful, as not introducing the figure of Christ. The proportion of mediocre cuts is far greater, and of these we give a generously chosen example in that prefixed to Psalm lii. It should really be an illustration, it may be imagined, to the text, 'Except the Lord build the house their labour is but vain that build it,' but in any case it is strikingly inferior to the brilliant cut in the 1490

edition, which illustrates the heading 'Dixit insipiens' with all possible cogency.

Lastly, his best work, though really good, is not so good as that of his predecessor. One reason for this is, no doubt, that part of the space available in the column was occupied by the little border-pieces which, though offering a pleasing setting to the pictures, diminish the space available for illus-



THE ENTRY INTO THE ARK. FROM THE MALERMI BIBLE. VENICE, 'ANIMA MIA,' 1493.

tration by nearly a quarter. The effect of this is especially noticeable when the 1493 artist is copying his predecessor, the necessity for 'selection' sometimes leading to the omission of important parts of the composition. But at the outset of both volumes, before the work began to be hurried, there is plenty of originality, and excellent use is made of the space at the designer's disposal. The cut of the animals entering the ark here shown is

delightful, and in that of Jacob deceiving Isaac we seem to feel instinctively the blindness of the old man, who stretches out his hand to feel for the dish his false son is bringing him. As the 1493 edition is so little known compared with that of 1490, both our remaining illustrations are taken from it. The first, the frontispiece to the second volume, shown at the beginning of this article,



JACOB DECEIVING ISAAC. FROM THE MALERMI BIBLE. VENICE, 'ANIMA MIA,' 1493.

compares very favourably with the similar design in the earlier edition. The second, the picture of S. Jerome in the Desert, is one of the best things in the book, both in design and cutting; but it differs from everything else in it, and may possibly belong to some other set.

It may have been noted that in writing of the edition of 1490 I have not thought it necessary to write of the various theories which have been built

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242 ILLUSTRATED ITALIAN BIBLES.

on the little letter 'b' with which many of the cuts are signed, *e.g.*, that of 'an author at work' reproduced on p. 233. It is now generally acknow-



S. JEROME IN THE DESERT. FROM THE MALERMI  
BIBLE. VENICE, 'ANIMA MIA,' 1493.

ledged that it is the mark, not of any designer, nor even perhaps of any individual woodcutter, but merely of the workshop in which the little blocks were cut.

ALFRED W. POLLARD.

## HUMFREY WANLEY AND THE HARLEIAN LIBRARY.

### II.

**I**T will be remembered that before he entered the service of Lord Harley, Wanley was for a short time assistant in the Bodleian Library. It was during this period that, in obedience to the orders of the Curators, he drew up in November, 1697, a report upon the condition of the Library. It is a lengthy document preserved among the Lansdowne MSS. in the British Museum, and deals with most of the details of Library administration in those days. The following extracts show a few of the difficulties that had to be met :

‘That the statute be considered, Whether the strings of printed folios may be cut off or not ? For students neglecting to tie them, at the laying up of a book, when that book is to be used again, ’tis ten to one but it plucks down and bruises one or two more.’

The next proposal leaves a wide field for the exercise of the librarian’s discretion !

‘That heretical and other books of dangerous subjects, be laid up together and delivered only to men of a staid temper and gravity.’

In regard to binding he suggests :

'That for the future no book be bound up in Sheeps leather which breeds worms.'

The 'worms' here mentioned are probably grubs produced by damp, and not the 'book-worm,' which usually attacks dry books, and especially those bound in boards, as Mr. Blades points out in the interesting chapter on the subject is his 'Enemies of Books.'

Wanley states very minutely the various points for consideration in making and printing the catalogue of printed books, and then proceeds to discuss methods of dealing with the MSS., in which he displays characteristic thoroughness, and advises that the 'account should be very nice in distinguishing authors, their genuine and supposititious works. . . . Telling what pictures or notes are in the book deserving to be made publick. . . . Whether it were ever printed or not; if it be printed whether it agree or disagree with the printed editions, and such like; and this full account, fairly written, should be placed at the beginning of the book.'

His next observation is quaint and curious :

'The way of scrawling the title of the book upon the back of it, is but a very scurvy one, many times there is not room for  $\frac{1}{2}$  of the contents, and the birds pick off that which is there, if it be not rubbed off when the book is used.'

We can picture to ourselves the birds of spring hopping into the quiet old library through the open window, but why they should pick off the scrawled title does not seem obvious until we



remember the pounce box, and see the powdered cuttle-fish bone or silver sand, which birds seek so eagerly, glittering in the 'scrawl.'

In the following remarks on the advantages of an orderly arrangement Wanley's zeal as a librarian, desirous above all things for the honour of his own library, rather outruns ideal honesty :

'First no stranger shall come to the Library but we shall be enabled forthwith to show him a book in his own language, and if he be a scholar, the sight of Archive B will amaze him, and he must needs from such a shew, conclude the Bodleyan Library to be the noblest in the world; which tho' it be not true, yet people will guess according to what they see, and if others who have more and choiser rarities will not shew them to strangers and travellers, we shall certainly get all the credit. As for countrey Gentlemen and Ladies, the sight of so many fair books will give them all the content imaginable.'

The letter of introduction from Dr. George Hicks, through which Wanley entered Lord Harley's service, is preserved among the Welbeck MSS. It is addressed to Robert Harley, under date of 23rd April, 1703, and says :

'This gentleman is Mr. Wanley of whom I spoke to you. He has the best skill in ancient hands and MSS. of any man not only of this, but, I believe, of any former age, and I wish for the sake of the public that he might meet with the same public encouragement here, that he would have met with in France, Holland or Sweden, had he been born in any of those countries.'

About two years later there is an interesting letter from Wanley to his cousin, the Rev. Samuel Wanley, of Banningham, Norfolk, in which he shows a keen interest in the genealogy of his family, and asks for particulars about the family coat-of-arms to confirm the one he inherited from his father. As regards the origin of the family he says that an entry in the Herald's Office, 1682, by Mr. Andrew Wanley, bearing the same arms, states that 'his ancestors came from Basil in Switzerland,' but that 'Mr. Dale (one of the Pursuivants at Arms) told me he was a little before in Gloucestershire, when he visited these Wanleys, from whom he learnt that they were descended from a taylor at Amsterdam; which is a different account from what they themselves caused to be register'd in the Heralds Office.' Further on he makes this somewhat original observation: 'I should also be extremely glad of an account of some of the most remarkable particulars relating to the lives of some of our ancestors: because the reflexion upon their examples makes a deeper impression upon us than that of others; and 'tis from them that I had rather learn and practise what to do and what to lett alone.'

Under date of 20th November, 1703, Wanley writes to Robert Harley: 'My chiefest concern is about the Cottonian Library. I know not what has been done by Sr. Christopher Wren, since you was pleas'd to shew me the new-made wooden case for half the books under Julius.<sup>1</sup> I presume now

<sup>1</sup> The cases of MSS. in the Cottonian Library were surmounted by busts.

only to put your Honour in mind (if it be not so order'd already) that since each shelf is to be as long again as they are now, that it may be convenient to cause a little wooden block or hay to be made, which standing upright next after the last book of any shelf not full will keep them all from falling.'

'Another thing which I presume to acquaint you with, is, that St. Symonds D'Ewes being pleas'd to honor me with a particular kindness and esteem, I have taken the liberty of enquiring of him whether he will not part with his Library. And I find that he is not unwilling to do so, and that at a much easier rate than I could think for. I dare say that 'twould be a noble addition to the Cottonian Library, perhaps the best that can be had anywhere at present. If your Honour shall judge it impracticable to persuade Her Majesty to buy them for the Cotton Library, in whose coffers such a sum as will purchase them is scarcely perceivable: Then, Sir, if you shall have a mind of them your self, I will take care that you shall have them cheaper than any other person whatsoever. I know that many have their eies upon this collection, but none as yet have ask'd the price of them: I have ventured to do so, and have great reason to believe, that when ever they are sold, I shall go a good way toward making the bargain. If your Honour shall be willing to buy them (and they will not cost much) 'twil be easy take (*sic*) such a catalogue of the whole as may satisfie you of their worth, tho' you do not see them beforehand, but if you was there yourself you would be much better satisfied. I am desirous of having this collection

in Town for the public good, and rather in a public place than in private hands, but of all private gentlemen's studies, first yours. I have not spoken to any body as yet of this matter, nor will not, till I have your answer, that you may not be forestall'd. I presume to send the enclosed letter from Dr. Osiander to (as I am told) one of the K. of Prussia's new Bishops, only as a piece of news, that you may observe the K. of Sweden's inclination as to a toleration of Calvinism, or an union among Protestants.'

In the early part of the eighteenth century there was a great revival in the general interest in antiquities, and the movement culminated, in London, in the present Society of Antiquaries, of which Wanley was one of the founders and which still preserves his portrait by Thomas Hill, 1711 ('Archæologia,' Vol. I., p. xxxv). It is interesting to find Wanley active in the formation of one, probably the first at that period, of the small antiquarian societies in London. A memorandum by him (Harleian MS. 7055) tells how on Friday the 5th of December, 1707, 'Mr. Talman, Mr. Bagford and Mr. Wanley mett together and agreed to meet together each Friday in the evening by six of the clock upon pain of forfeiture of sixpence. Agreed that we will meet each Friday night at the Bear Tavern in the Strand till we shall order otherwise.'

'Agreed that the business of this Society shall be limited to the subject of antiquities; and more particularly to such things as may illustrate or relate to the history of Great Britain.'

'Agreed that by the subject of Antiquities and history of Great Britain we understand such things only as shall precede the reign of James the first, King of England.'

On the 9th of January following the Society removed to the Young Devil Tavern in Fleet Street, and the records of the meetings continue up to the 20th of February.

The Talman above mentioned was John Talman, a notable artist and antiquary, who was made Director of the Society of Antiquaries at the first election of officers, 1717-18. Bagford was, of course, the renowned book-hunter, whose name is at once a glory and a byword in the annals of bibliography. The number was speedily increased by the accession of the famous Norfolk antiquary Peter Le Neve, the first President of the Society of Antiquaries, Elstob, the Anglo-Saxon scholar, Madox, the historian of the Exchequer, and other notable antiquaries.

In the interesting account of the establishment of the Society of Antiquaries prefixed to Vol. I. of 'Archæologia' there is a reprint of the vast scheme of work which Wanley thought such a society might accomplish—a scheme which would tax the energies for many generations of a large body of antiquaries, each possessing the zeal and untiring energy of Wanley.

Before leaving the 'Bear Society' it may perhaps be worth mentioning that the Devizes 'Bear Club,' a charity which in 1869 was clothing and educating a considerable number of poor boys, had its origin in a small antiquarian society established at

the Bear Inn in that town in 1756. The funds were derived in the first instance from the accumulated fines of fourpence for every absence from the weekly meetings.

The following extracts from Wanley's memoranda concerning the Harleian Library, preserved among the Welbeck MSS., speak for themselves :

'It may be noted that old manuscripts do not fall but rise in their price, so much as to save the interest of the money laid out upon them. For first the trade of the book writers and illuminators is at an end, few copies of old books being transcribed, since printing is more cheap and more commonly used. Then fires or other calamity of war, or robbery, still diminish the number of old books, even those which are secured in public libraries, and much more those which lie in private families ; so that they still grow more and more scarce. Manuscripts also in tract of time grow yet more ancient. Thus we know of books which have been used by learned men one hundred or two hundred years ago, that have now gained so much additional age since their time, and are consequently so much more valuable than they were one or two hundred years since, especially considering how many ancient books have perished in the meantime. These considerations induce many of the nobility and gentry to secure old manuscripts at any rate when they appear, whose example being imitated by others of the commonalty, a greater demand is made for these things than can be supplied ; so that old manuscripts are not only rendered very dear thereby, but are likely to be



always dearer and dearer as long as they can last.

£

' 2. I have heard my noble Lord Oxford say that before he bought Sir Simonds D'Ewes's study his books stood him in about . . . . . 1000

' Among these books many are manuscripts, besides the rolls and journals of parliament.

' The said Sir Simonds D'Ewes's cost £500 besides incidental charges amounting in all as I guess to about . . . . . 550

' Bishop Stillingfleet's manuscripts cost as I remember . . . . . 175

' The heraldical manuscripts of Spicer Wilkie, &c, bought of Mr. Foresight, cost (if I remember rightly) . . . . . 85

' The heraldical manuscripts of Parker, bought of Shires, cost about . . . . . 35

' The heraldical manuscripts of Mundy, &c bought of Mr. Comyns, the painter, cost . . . . . 60

' The parcel bought of Mr. Aymon will cost (when the rest is brought home about . . . . . 200

' The letters and papers and books bought of Mr. Paul, Mrs. Shank, and Mr. Baker, cost (with carriage) about . . . . . 102

' The drawings and prints bought of Mr. Kemp with other library service done by him, amounts to about . . . . . 50

' The books, charters, rolls, parchments, and papers, bought of me, Mr. Bagford, and all others I reckon at . . . . . 1000

## 252 HUMFREY WANLEY AND THE

' 39 presses for books, written and printed at £3 10s. each 136/ 10s . . . . .	£
' 15 presses with pigeon holes for charters at 6/ 10s each 97/ 10s . . . . .	246
' 3 deeper presses for very large manu- scripts at about 4/ each 12/ . . . . .	
' Paid (as I may conjecture) to me for library service and to the bookbinders, sup- pose . . . . .	1000
' The parcel bought of Mr. Le Neve, cost 30/ . . . . .	70
' The parcel bought of Mr. Strype cost 40/ . . . . .	

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4573

' Besides the great sum above-mentioned, which has been paid out of pocket and the interest thereof, it may be remembered that this library has been enriched by divers benefactions which could not have been purchased with money, or at the best, without the further expense of great sums. The chief of these were brought in by Colonel Henry Worseley at two donations; by Dr. Hickes, Mr. Anstis, Dr. Stratford, my Lord Harley, Mr. George Holmes, Sir Gilbert Dolben, Mr. John Kemp, and myself, not to mention any of those who have given no more than a single book, excepting Sir Thomas Hobby. Nor that highly valuable parcel of books and papers used by the Commissioners of Public Accounts which I suppose, cost nothing.

' This computation made 27 July 1715 by Humfrey Wanley.

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'Memorandum, that Dr. Bentley borrowed the books above-mentioned, the sixth day of August 1716, and not 1715.

'that when he put down 63, c 24 he had the book 63 d 24 in his hand, and meant that book.

'that whereas he chargeth himself as having borrowed five (*sic*) books in Latin, and one Graeco-Latin, he received but five books in all which he honestly restored.'

The following letter to Lord Harley shows our librarian in a new guise:

'1716-17 January 3. Cambridge. My coming hither was to kill two birds with one stone; to see my poor spouse, and to buy the mourning you was pleased to give me. I began the last first, by fixing upon a cloth at my honest friend Mr. Mortlock's before I saw her; although I did afterwards consult her touching the trimming. The tailor had the cloth that same hour, and all things got ready as soon as might be; and still I am here. The boy brought Scrub this morning as I bade him, but I would not go, the tailor having disappointed me, and broken his promise. The waistcoat, indeed was ready for me, but I looked I know not how in it; it is very short (although he hath had cloth sufficient) and the ends of the sleeves hold not out to their proper place by three inches at least. I could not but look at myself as a sort of Punchinello, or an overgrown boy in it. The tailor is as vain, and proud and conceited as the most fantastical man of the business; he has, however promised to alter, but I perceive is very angry. This ridiculous man's caprice keeps me

here till Saturday although I have done my business.'

The next letter is Wanley's report to Lord Harley upon the completion of vol. i. of the catalogue of his library.

'1717 June 16. Wimpole. On Friday afternoon last I concluded, and shut up the first volume of your shorter Catalogue; and yesterday I sent the whole to Mr. Baker; that I may have his help against the anonymous or pseudonymous authors, especially those of Cambridge.

'I could have wished that you had followed my advice with relation to Bishop Barlow's books in the Bodleian and Queen's College Libraries at Oxford. I attribute the no regard had unto it to be the natural consequence of my obscurity in writing; for I believe you apprehended, my request was, to send your whole catalogue to Oxford, when finished, and at the same time my mind was only to give the titles of their anonymous and pseudonymous books without letting them see a line of the same. Mr. Baker has received it, and sent me the enclosed. He does not know that I know Mr. Dean Kennet who has been my acquaintance above these twenty years. I shall finish the alphabet to your catalogue as soon as I can, and soon after I will enter upon an index to the same: which I promise you beforehand shall be a good one; and this I say as having little assistance from either University, but standing upon my own bottom.

'As to Mr. Baker, I think soon to send him a letter, and one of your duplicate bibles of A.D.

1537, not by way of gift, in your name, but by way of loan and friendship, and then I will answer the enclosed, and desire him to save himself trouble.

‘In the meantime, I again offer to your Lordship’s consideration your business with Mr. Anstis, Mr. Mickleton and Mr. Warburton of Hexham, or else your affairs will fall to the ground. I know you are busy now, but if you invite Mr. Mickleton to dine with you some day it will quit cost. He lodges at his chambers in Coney Court in Gray’s Inn No. 14. Why may not you make this man your friend and take his things? He loves you and your family, and at this present time has a great cargo by him. I forbear the detail of his things at this time, because I would have him surprise you (as I was surprised this day was a seven night) with a free offering. It grows late; all the servants are gone abroad to take the air except one whom I have retained at 1s. price to carry this to the Tiger immediately so that I have no more time.’

I cannot more fittingly conclude this selection than with an extract from a letter of Thomas Bacon, the artist, dated 22nd July, 1726.

‘As soon as I heard of the death of Mr. Wanley I wished the bearer hereof, Mr. Andrew Matte, to succeed him in your service. . . . As for his learning he has never made it a profession, but I believe he has enough for a librarian, and as for skill in manuscripts I know not how far he has improved under Bridges, but you must never expect to find one equal to Wanley.’

G. F. BARWICK.

## THE EXEMPTION OF LIBRARIES FROM LOCAL RATES.



HAT institutions supported by rates should have to pay rates in respect of the buildings occupied by them seems to be an anomaly calling for immediate remedy. No good purpose can possibly be served by levying one rate in order to pay another. In the case of libraries there is a distinct hardship, inasmuch as the rate that can be raised for their support is a strictly limited one, whereas no such limitation obtains in other departments of local or municipal enterprise. Until, however, libraries are exempted from rating by express Act of Parliament, the means at their disposal for securing exemption should be utilized as far as possible.

The writer has had frequent inquiries addressed to him as to how exemption may be obtained, and it has occurred to him that a concise statement of the conditions that must be complied with before exemption can be obtained may be helpful to other librarians.

Exemption from payment of local rates is to be obtained through the medium of an Act passed in 1843, entitled 'An Act to exempt from County, Borough, Parochial, and other local rates, land and buildings occupied by scientific or literary societies.'

The Act may be cited as 6 and 7 Vict. ch. 36. The decision of the House of Lords in the Manchester case has established the fact—which the non-legal mind might consider not to be in need of much demonstration—that libraries are ‘literary institutions.’ Libraries, accordingly, come under the scope of the Act above cited, on complying with certain conditions specified therein. These conditions are :

(1) That the library shall be supported wholly or in part by annual voluntary contributions.

(2) That the library shall not, and by its laws may not, make any dividend, gift, division, or bonus in money unto or between any of its members.

(3) That the library shall obtain the certificate of the Registrar for Friendly Societies to the effect that it is entitled to the benefit of the Act.

As considerable diversity of practice exists in the interpretation of the conditions, it may be found advisable to consider each condition separately.

(1) *Voluntary Contributions.*—The decision in the case of the Overseers of the Savoy v. The Art Union of London in 1896, in which the word ‘voluntary’ was held to mean ‘gratuitous,’ and not to apply to a case in which an advantage is obtained in return for the money paid, must be taken in conjunction with the decision in the case of Birmingham New Library v. Birmingham Overseers in 1849. In the last-mentioned case it was held that annual subscriptions are voluntary contributions, within 6 and 7 Vict. ch. 36, if they commence of the party’s own choice, and are so continued, and may be withdrawn at pleasure, i.e.,



## 258 EXEMPTION OF LIBRARIES

without subjecting the party to any legal liability or forfeiture except that of being deprived of the benefit of the society. The first-mentioned decision is held to be conclusive by the Chief Registrar in England. According to the Lord Advocate's Depute in Scotland, the Assistant Registrar for Friendly Societies, voluntary contributions must consist of annual subscriptions in money. Contributions of books, no matter to what extent, are not considered contributions in the meaning of the Act.

If then exemption is to be obtained, the library seeking exemption must obtain annual money subscriptions from a number of persons interested in the welfare of the library, who do not expect to obtain any direct personal advantage from subscriptions so given.

(2) *Rules.*—A clause must be inserted in the rules or bye-laws of the library to the effect that 'No dividend, gift, division, or bonus in money may be made unto or between any of the members of the library.'

It is not sufficient that there never has been a dividend, and that the making of such a dividend would be hostile to the aims of the library. Exemption cannot be obtained unless the library has amongst its laws an express prohibition against dividend, etc.

(3) *The Registrar's Certificate.*—Three copies of all laws, rules, and regulations for the management of the library, signed by the chairman and three members of the Committee of Management, and countersigned by the Clerk to the Committee,

must be submitted in England to the Chief Registrar for Friendly Societies, 28, Abingdon Street, London, S.W.; in Scotland, to the Assistant Registrar for Friendly Societies, 3a, Howe Street, Edinburgh; and in Ireland to the Assistant Registrar, 16, Dame Street, Dublin, for the purpose of ascertaining whether the library is entitled to the benefit of the Act. A copy of the last year's financial statement of the library, containing details of the names of subscribers and the amounts subscribed, ought also to be sent to the Registrar, along with his fee of one guinea. Should the Registrar refuse to certify, he must state in writing the grounds on which the certificate is withheld. In that event, the library should submit the rules or bye-laws to the Court of Quarter Sessions for the Borough or County in which the library buildings are situated, along with the reasons assigned by the Registrar for not granting the certificate; and the Court of Quarter Sessions is empowered by the Act to grant a certificate, if said Court sees fit, which shall be binding on all parties concerned. Power is, however, granted to any person or persons assessed to the rate from which the library has been exempted, to appeal from the decision of the Registrar in granting a certificate. Such appeal must be laid before the Court of Quarter Sessions within four calendar months after the first assessment of such rate made after such certificate shall have been filed with the Clerk of the Peace as provided by the Act. The decision of the Court of Quarter Sessions is conclusive and binding upon all parties.

The intention of the framers of the Act evidently

was that the certificate granted by the Registrar should be, of itself, sufficient to exempt from assessment, until such time as said certificate was reduced on appeal to the Court of Quarter Sessions. Unfortunately, it is not made quite clear in the Act that the certificate has been granted by the Registrar after he has satisfied himself that the other two conditions (as to voluntary contributions, and by-law against dividend) have been complied with. It has, accordingly, been held that a certificate of exemption is not conclusive proof of the right thereto. It is only one of three conditions precedent to exemption, and is not conclusive even although the time limited for appeal against it has expired. If, however, a library has obtained annual voluntary contributions as described above, inserted in its rules a clause against dividend, etc., and obtained the certificate of the Registrar, such library need not fear to contest any action that may be raised by a local assessing body for payment of rates.

Some libraries are assessed on a nominal sum only, but there is no reason why a library should pay rates at all, if it complies with the conditions above mentioned, and if the buildings are devoted exclusively to the purposes of the library. It ought not to be difficult for the library authority to obtain say a dozen annual subscribers of a guinea each to the funds of the library. Such subscriptions should be devoted to the purchase of books, and would form a welcome addition to the scanty income of most rate-supported libraries.

JOHN MINTO.

## S. PAUL'S CATHEDRAL AND ITS BOOKSELLING TENANTS.



**W**HATEVER else may be said of William Laud, Archbishop of Canterbury, he deserved the thanks of the citizens of London for the steps he took, as Bishop of London, to improve the state of S. Paul's Cathedral. Its condition during the reigns of Elizabeth and James was a scandal to the city. Houses and mean sheds had been built round it on all sides, even on the very steps leading to its gateways, while the interior was the haunt of profligates of all kinds, goods were bought and sold in it, its aisles were a common highway for porters and hucksters, brawling and swearing were going on all day long; in short, the place was more like a street in Seven Dials than the interior of a place of worship. Contemporary notices of its deplorable condition were numerous and have been admirably condensed in Mr. Sparrow-Simpson's 'Chapters in the History of Old St. Paul's' (1881).

Laud determined to end this state of things, and prevailed upon the king to issue a commission to certain persons to carry out the reforms. Amongst other things it was decided to clear away the shops and sheds which had been built around the Cathedral. Notice was accordingly served upon

the tenants to surrender their leases and quit the premises by a certain time. In one or two instances compensation was given, but in the majority of cases the tenants were allowed the value of the materials, and that was all. It was no easy thing to get the tenants out. They pleaded the difficulty of finding new homes, and begged for an extension of time, so that, although the first steps were taken as early as 1631, it was several years before the work of demolition could begin.

Meanwhile, briefs were issued and collections levied from all and sundry towards the repair of the cathedral, and it is on record that the Dean and Chapter of S. Paul's were ordered on no account to renew the leases of two persons in S. Paul's Churchyard who had refused to contribute.

Amongst the papers which have been preserved relating to this important improvement, three are here printed as being of especial interest to students of the history of printing and bookselling in London. The first is a list of the printers of the city of London who contributed towards the repairs, the second a list of the houses and shops upon the north side of the Cathedral, between the Great North Door and the church of S. Faith's, which were condemned, while the third is supplementary to the second and shows by whom the vaults under the Cathedral were used, and gives a list of the landlords to whom the condemned property belonged.

The list of printers seems to be one of the many drafts made by Sir John Lambe with a view to regulating printers and printing, which took final form in the drastic Act of 1636. It differs very

little from those which Mr. Arber has printed in the third volume of his 'Transcript'; but, unlike them, it has the merit of a definite date, 'November xij—1630.' Subsequently, and in much darker ink, the various sums contributed by each printer 'To S. Pauls' were added, and the date of these additions may be inferred by the deletion of Stansby's name and the substitution of Bishop's, the latter being written with the same ink as the contributions, presumably either in 1634 or 1635. There is also a third and very shaky hand noticeable in the reference to 'Widow Sherleaker' and to John Norton's partnership with Oakes. The letters placed in the left-hand margin against some of the names are puzzling.

Turning now to the amounts placed against some of these names as contributions to the repairs of the Cathedral, a curious point arises. Do they represent money received from the printers, or merely an assessment levied upon the printers? In support of the latter theory, it may be noticed that the King's Printers have no amount set against them, whilst William Jones, who had proved himself on several occasions a contumacious person, is entered for the largest sum.

The second paper here printed gives a list of the tenants occupying the row of shops and houses on the north side of the Cathedral as well as the trades carried on in them. These buildings were probably very much like those still standing in Holborn, and varied in size from 'a little hole' to what is described as a 'large house,' that is, a tenement of several floors. The trades represented were as

follows: seven booksellers, two bookbinders, three clasp makers, one pins, points and walking staves, one ale house, one paper sellers, one scrivener and one barber. Of the booksellers thus displaced the most important was Henry Seile of the Tiger's Head. Amongst the books he issued may be noticed John Barclay's 'Argenis,' the second edition of which, published in 1636, is interesting from the copperplates by L. Gaultier and C. Mellan; Abraham Cowley's 'Love's Riddle, a pastoral comedy,' written by the author at the age of thirteen while he was a scholar at Westminster School, and his 'Poeticall Blossoms'; Decker's tragi-comedy, 'Match mee in London,' 1631; Donne's 'Juvenilia,' 1633; Ford's 'Fancies Chast and Noble,' 1638, and Massinger's 'New way to pay old debts,' 1633.

Seile carried his sign of the Tiger's Head into Fleet Street 'over against St. Dunstan's Church,' or, as it is given in some imprints, 'between the Bridg and the Conduit,' where he continued publishing for many years.

Edmund Weaver and Edward Brewster were chiefly publishers of theological literature, but both were important men in the trade, Weaver being Master of the Company in 1637, and Brewster the 'Treasurer of the English Stock.' The last-named died in 1647, when he was living in S. Bride's parish.

Jasper Emery was the publisher of Brathwait's 'Survey of History' (1638). Arnold Ritherdon died either before his removal from S. Paul's Churchyard or very shortly afterwards, as among the State Papers is a petition from his widow



asserting that his inability to find other premises, except at a much higher rental, had caused his death, and that he had left her in very poor circumstances, and praying for relief.

In connection with the third of these papers, evidently the practice of letting the vaults to booksellers did not cease at this time, because it will be remembered that at the time of the Great Fire they were full of books, and that it was the premature opening of the doors, before the contents had time to cool, that resulted in their destruction. It is interesting to note George Thomason's name amongst those who stored books there.

## I.

'THE NAMES OF THE MASTER PRINTERS OF LONDON, WITH THE SUMS CONTRIBUTED BY SOME OF THEM TO THE REPAIR OF ST. PAULS CATHEDRAL (c. 1634).

*November xij—1630.*

*The names of the master printers of London.*

Imprimis.	Robert Barker	{	printers to
	and		His
	The Assignes of Joh: Bill	{	Majesty.
			To S. Pauls
	ffelix Kingstone	}	20 <sup>li</sup>
	Adam Islippe	}	20 <sup>li</sup>
n	Thomas Purfoot		6 <sup>li</sup>
	Richd Byshop		
suspend. w	<del>William Stansby</del> <sup>1</sup>		8 <sup>li</sup>

<sup>1</sup> Deleted in MS. and Rich. Byshop's name written over it.

266 S. PAUL'S CATHEDRAL AND ITS

	n.	John Beale. blind and riche . . .	6 <sup>li</sup>
f.	p.	John Dawson . . . . .	15 <sup>li</sup>
f.		Thomas Harper . . . . .	20 <sup>li</sup>
		Miles Fflesher . . . . .	6 <sup>li</sup>
f.	w.	Robert Young . . . . .	15 <sup>li</sup>
f.		John Legate . . . . .	15 <sup>li</sup>
		George Miller . . . . .	6 <sup>li</sup>
f.		Augustine Matthewes . . . . .	8 <sup>li</sup>
	n.	Nicholas Oakes . . . . .	15 <sup>li</sup>
f.	p.	William Jones . . . . .	40 <sup>li</sup>
f.	w.	George Purslowe . . . . .	8 <sup>li</sup>
f.	w.	Bernarde Alsope . . . . .	20 <sup>li</sup>
f.		Thomas Cotes . . . . .	20 <sup>li</sup>
		Richard Badger	
2.	f.	Widdow Aldee . . . . .	10 <sup>li</sup>
2.	f.	Widdow Griffin . . . . .	10 <sup>li</sup>
		Jo. Haviland . . . . .	10 <sup>li</sup>
		Jo. Norton— <sup>1</sup> he was ptener with Oakes for yeares ending in OOctober last.	
		<sup>1</sup> Widdow Sherleaker lives by printing of pictures.	
		Rob. Raworth . . . . .	?
		Ri Hodgkinson . . . . .	?
		How many presses. <sup>1</sup>	

(Dom. State Papers, Chas. I., v. 175, 45.)

<sup>1</sup> These notes are in a different handwriting.

## II.

' A LIST OF SUCH SHOPS AND HOUSES AS DOE JOYNE TO THE CHURCH OF ST. PAUL UPON THE NORTH SIDE BEGINNING AT THE GREAT NORTH DOORE.

1. Upon the left hand a booksellers shop and a large house over it, wherein lives Edmund Weaver.

2. Next unto that at the very entrance into the Petty Canons, is an ale house, being a shead adjoyning to the library of ye said church. The ale-keepers name is Parker.

3. Upon the right hand is a little shead being a booksellers shop, his name Luke Fawne.

4. Adjoyning to that is another booksellers shop of an ordinary largenes, his name Edward Bruister.<sup>1</sup>

5. A little hole next to him wherein one sells pins poyntes and walking staves.

6. Next to that is the corner shop, which is a booksellers, his name Nicolas Fussell and over the shops of number 3. 4. 5. 6 dwelleth one of the petty canons his name Mr. Jennings; to whom also the house doth belong that you goe under in the narrow passage.

7. Unto which adjoyneth a little bookseller's shop, his name Jaspar Emery.

8. Is the sign of the Tigers Head, a bookesellers shop, over which 2 shops of number 7 and 8 dwelleth Henry Seile.

9. A small bookeseller's shop, his name is Ambrose Ritherdon.

<sup>1</sup> The sign of this house was the 'Crane.'

## 268 S. PAUL'S CATHEDRAL AND ITS

10. A paper sellers shop, and over those shops of number 9 and 10 is the paper sellers house, his name is Edward Pidgeon.

11. Next to him is a scrivener named Matthew Billing whose dwelling house and shop are together.

12. A small barber's shop his name Tiffin.

13. A book binders shop, his name Bennet.

14. A clasp-maker's shop, his name Edward Boddington, over which shops of number 12. 13. and 14 is the house of Edward Brewster, bookseller whose shop was number the fourth.

15. A large book binders shop, his name John Rothwell.

16. A clasp makers shop and house his name George Greene.

17. The dwelling house of the clarke of St. Fayths parish, his name George Browne.

18. A clasp-makers house, his name Kendall.

19. Kendall his shop, and a rome or two over it, next adjoyning to St. Fayths church doore, where lives an old widdow, which is the last.'

(Dom. State Papers, Charles I., vol. 310, No. 35.)

### III.

'NOTES OF BOOKSELLERS, ETC., USING VAULTS UNDER ST. PAUL'S, AND OF LANDLORDS OF ADJOINING PROPERTY.

There are two vaults vnder St. Pauls Church on the North side employed to profane vses.

1. The first contains within it 2 Warehouses of Bookes employed by Henry Seile and Luke Fawne

booksellers, and a Celler of Beere, woode, coales, etc., imployed by Mr. Jennings. The entrance into this Vault is at the greate North doore of the Church on the right hand and is rented out by the Petty-Cannons.

2. The 2d vault containes 5 or 6 Warehouses of Bookes imployed by Mr. Heb, Mr. Thomason, Mr. Fussell, Mr. Martin, Mr. Bowler Booksellers: the rest of that vast room is used as a Celler by Kendall a clasp-maker. The entrance into this vault is in the corner over against St. Pauls Crosse and is rented out by the parish of St. Faythes.

The names of the Land-lords of the Shops and Howses adjoyning to the Church of St. Paul vpon the North side beginning at the greate Doore.

Mr. Bayley a Gentleman Landlord to

Bruisters Howse.

Billings House and shop.

Tiffins shop.

Bennets shop.

A clasp makers shop.

Pidgeons house and shop.

Ritherdons shop.

Henry Seiles shop.

Mr. Nyghtingale one of the petty-cannons, landlord to Bruister's shop.

Freeman a leather-seller landlord to

Emmerys shop.

Ffussell's shop.

The little shop where pinnes are sold.

270 S. PAUL'S CATHEDRAL, ETC.

Petty-cannons landlords to  
Henry Seiles howse.  
Mr. Jennings house.  
Ffawne's shop.

The parish of St. Faithes Landlord to the Howses  
and shops from Bruisters house to St. Faithes  
Church-doore.

A Knight in the Country whose name I cannot  
learne is Landlord to Weaver's fayre house and  
shop.

Neither can I heare who is Landlord to Parker's  
Ale-Howse.'

(Dom. State Papers, Charles I., vol. 281, No. 38.)

H. R. PLOMER.

## ENGLISH BOOK-ILLUSTRATION OF TO-DAY.

### III. SOME CHARACTER ILLUSTRATORS.



SO far, in writing of decorative illustrators and of open-air illustrators, the difference in scheme between a study of book-illustration and of 'black-and-white' art has not greatly affected the scale and order of facts. The intellectual idea of illustration, as a personal interpretation of the spirit of the text, finds expression, formally at least, in the drawings of most decorative black-and-white artists. The deliberate and inventive character of their art, the fact that such qualities are non-journalistic, and ineffective in the treatment of 'day by day' matters, keeps the interpretative ideal, brought into English illustration by Rossetti, and the artists whose spirits he kindled, among working ideals for these illustrators. For that reason, with the exception of page-decorations such as those of Mr. Edgar Wilson, the subject of decorative illustration is almost co-extensive with the subject of decorative black-and-white. The open-air illustrator represents another aspect of illustration. To interpret the spirit of the text would, frequently, allow his art no exercise. Much of his text is itinerary.



His subject is before his eyes in actuality, or in photographs, and not in some phrase of words, magical with suggested forms, creating by its gift of delight desire to celebrate its beauty. Still, if the artist is independent of the intellectual and imaginative qualities of the book, his is no independent form of black and white. It is illustration; the author's subject is the subject of the artist. Open-air facts, those that are beautiful and pleasurable, are too uneventful to make 'news illustration.' Unless as background for some event, they have, for most people, no immediate interest. So it happens that open-air drawings are usually illustrations of text, text of a practical guide-book character, or of archæological interest, or of the gossiping, intimate kind that tells of possessions, of journeys and pleasuring, or, again, illustrations of the open-air classics in prose and verse.

But in turning to the work of those draughtsmen whose subject is the presentment of character, of every man in his own humour, the illustration of literature is a part only of what is noteworthy. These artists have a subject that makes the opportunities of the book-illustrator seem formal; a subject, charming, poignant, splendid or atrocious, containing all the 'situations' of comedy, tragedy or farce; the only subject at once realized by everyone, yet whose opportunities none has ever comprehended. The writings of novelists and dramatists—life narrowed to the perception of an individual—are liminary notions of the matter, compared with the illimitable variety of character and incident to be found in the world that changes from day to

day. And 'real' life, purged of monotony by the wit, discrimination or extravagance of the artist, or—on a lower plane—by the combination only of approved comical or sentimental or melodramatic elements, is the most popular and marketable of all subjects. The completeness of a work of art is to some a refuge from the incompleteness of actuality; to others this completeness is more incomplete than any incident of their own experience. The first bent of mind—supposing an artist who illustrates to 'express himself'—makes an illustrator of a draughtsman, the second makes literature seem no more than *la reste* to the artist as an opportunity for pictorial characterization.

Character illustration is then a subject within a subject, and if it is impossible to consider it without overseeing the limitations, yet a different point of view gives a different order of impressions. Caricaturists, political cartoonists, news-illustrators and graphic humorists, the artists who pictorialize society, the stage, the slums or some other kind of life interesting to the spectator, are outside the scheme of this article—unless they are illustrators also. For instance, the illustrations of Mr. Harry Furniss are only part of his lively activities, and Mr. Bernard Partridge is the illustrator of Mr. Austin Dobson's eighteenth-century muse as well as the 'J. B. P.' of 'socials' in 'Punch.'

An illustrator of many books, and one whose illustrations have a rare importance, both as interpretations of literature and for their artistic force, Mr. William Strang is yet so incongruous with contemporary black-and-white artists of to-day that he

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must be considered first and separately. For the traditions of art and of race that find a focus in the illustrative etchings of this artist, the creative traditions, and instinctive modes of thought that are represented in the forms and formation of his art, are forces of intellect and passion and insight not previously, nor now, by more than the one artist, associated with the practice of illustration. To consider his work in connection with modern illustration is to speak of contrasts. It represents nothing that the gift-book picture represents, either in technical dexterities, founded on the requirements of process reproduction, or in its decorative ideals, or as expressive of the pleasures of literature. One phase of Mr. Strang's illustrative art is, indeed, distinct from the mass of his work, with which the etched illustrations are congruous, and the line-drawings to three masterpieces of imaginary adventure—to Lucian, to Baron Munchausen and to Sindbad—show, perhaps, some infusion of Aubrey Beardsley's spirit of fantasy into the convictions of which Mr. Strang's art is compounded. But these drawings represent an excursion from the serious purpose of the artist's work. The element in literature expressed by that epithet 'weird'—exiled from power to common service—is lacking in the extravagances of these *voyages imaginaires*, and, lacking the shadows cast by the unspeakable, the intellectual *chiaroscuro* of Mr. Strang's imagination, loses its force. These travellers are too glib for the artist, though his comprehension of the grotesque and extravagant, and his humour, make the drawings expressive



FROM WILLIAM STRANG'S BALLAD, 'DEATH AND THE PLOUGHMAN'S WIFE' (REDUCED FROM THE  
ORIGINAL ETCHING).

BY LEAVE OF MR. A. H. BULLEN.

of the text, if not of the complete personality of the draughtsman. The 'types, shadows and metaphors' of 'The Pilgrim's Progress,' with its poignancies of mental experience and conflict, its transcendent passages, its theological and naïve moods, gave the artist an opportunity for more realized imagination. The etchings in this volume, published in 1894, represent little of the allegorical actualities of the text. Not the encounters by the way, the clash of blows, the 'romancing,' but the 'man cloathed with rags and a great Burden on his back,' or Christiana his wife, when 'her thoughts began to work in her mind,' are the realities to the artist. The pilgrims are real and credible, poor folk to the outward eye, worn with toil, limited, abused in the circumstances of their lives; and these peasant figures are to Mr. Strang, as to his master in etching, Professor Legros, symbols of endurance, significant protagonists in the drama of man's will and the forces that strive to subdue its strength. To both artists the peasant confronting death is the climax of the drama. In the etchings of Professor Legros death fells the woodman, death meets the wayfarer on the high-road. There is no outfacing the menace of death. But to Mr. Strang, the sublimity of Bunyan's 'poor man,' who overcomes all influences of mortality by the strength of his faith, is a possible fact. His ballad illustrations deal finely with various aspects of the theme. In 'The Earth Fiend,' a ballad written and illustrated with etchings by Mr. Strang in 1892, the peasant subdues and compels to his service the spirit of destruction. He maintains his projects

of cultivation, conquers the adverse wildness of nature, makes its force productive of prosperity and order; then, on a midday of harvest, sleeps, and the 'earth fiend,' finding his tyrant defenceless, steals on him and kills him as he lies. 'Death and the Ploughman's Wife' (1894) has a braver ending. It interprets in an impressive series of etchings how 'Death that conquers a' is vanquished by the mother whose child he has snatched from its play. The title-page etching shows a little naked child kicking a skull into the air, while the peasant-mother, patient, vigilant, keeps watch near by. In 'The Christ upon the Hill' of the succeeding year, a ballad by Cosmo Monkhouse with etchings by Mr. Strang, the artist follows, of course, the conception of the writer; but here, too, his work is expressive of the visionary faith that discerns death as one of those 'base things' that 'usher in things Divine.'

The twelve etchings to 'Paradise Lost' (1896) do not, as I think, represent Mr. Strang's imagination at its finest. It is in the representation of rude forms of life, subjected to the immeasurable influences of passion, love, sorrow, that the images of Mr. Strang's art, at once vague and of intense reality, primitive and complex, have most force. Adam and Eve driven from Paradise by the angel with the flaming sword, are not directly created by the artist. They recall Masaccio, and are undone by the recollection. Eve, uprising in the darkness of the garden where Adam sleeps, the speech of the serpent with the woman, the gathering of the fruit, are traditionary in their pictorial

forms, and the tradition is too great, it imposes itself between the version of Mr. Strang and our admiration. But in the thirty etchings illustrative of Mr. Kipling's works, as in the ballad etchings, the imagination of the artist is unfettered by tradition. The stories he pictures deal, for all their cleverness and definition, with themes that, translated out of Mr. Kipling's words into the large imagination of Mr. Strang, have powerful purpose. As usual, the artist makes his picture, not of matter-of-fact—and the etching called 'A Matter of Fact' is specially remote from any such matter—but of more purposeful, more overpowering realities than any particular instance of life would show. He attempts to realize the value, not of an instance of emotion or of endeavour, but of the quality itself. He sets his mind, for example, on realizing the force of western militarism in the east, or the attitude of the impulses of life towards contemplation, and his soldiers, his 'Purun Bhagat,' express his observations or imaginations of these themes. Certainly 'a country's love' never went out to this kind of Tommy Atkins, and the India of Mr. Strang is not the India that holds the Gadsbys, or of which plain tales can be told. But he has imagined a country that binds the contrasts of life together in active operation on each other, and in thirty instances of these schemed-out realities, or of dramatic events resulting from the clash of racial and national and chronological characteristics, he has achieved perhaps his most complete expression of insight into essentials. Mr. Strang's etchings in the recently published edition of 'The Compleat Angler,'



illustrated by him and by Mr. D. Y. Cameron, are less successful. The charm of his subject seems not to have entered into his imagination, whereas forms of art seem to have oppressed him. The result is oppressive, and that is fatal to the value of his etchings as illustrations of the book that 'it would sweeten a man's temper at any time to read.' Intensity and large statement of dark and light; fine dramatizations of line; an unremitting conflict with the superfluous and inexpressive in form and in thought; an art based on the realities of life, and without finalities of expression, inelegant, as though grace were an affectation, an insincerity in dealing with matters of moment: these are qualities that detach the illustrations of Mr. Strang from the generality of illustrations. Save that Mr. Robert Bryden, in his 'Woodcuts of men of letters' and in the portrait illustrations to 'Poets of the younger generation,' shows traces of studying the portrait-frontispieces of Mr. Strang, there is no relation between his art and the traditions it represents and any other book-illustrations of to-day.

Turning now to illustrators who are representative of the tendencies and characteristics of modern book-illustration, and so are less conspicuous in a general view of the subject than Mr. Strang, there is little question with whom to begin. Mr. Abbey represents at their best the qualities that belong to gift-book illustration. It would, perhaps, be more correct to say that gift-book illustration represents the qualities of Mr. Abbey's black and white with more or less fidelity, so effective is the example of

his technique on the forms of picturesque character-illustration. It is now nearly a quarter of a century since the artist, then a young man fresh from Harper's drawing-office in New York, came to England. That first visit, spent in studying the reality of English pastoral life in preparation for his 'Herrick' illustrations, lasted for two years, and after a few months' interval in the States he returned to England. Resident here for nearly all the years of his art, a member of the Royal Academy, his art expressive of traditions of English literature and of the English country to which he came as to the actuality of his imaginings, one may include Mr. Abbey among English book-illustrators with more than a show of reason. In 1882, when the 'Selections from the Poetry of Robert Herrick' was published, few of the men whose work is considered in this article had been heard of. Chronologically, Mr. Abbey is first of contemporary character-illustrators, and nowhere but first would he be in his proper place, for there is no one to put beside him in his special fashion of art, and in the effect of his illustrative work on his contemporaries. There is inevitable ease and elegance in the pen-drawings of Mr. Abbey, and for that reason it is easy to underestimate their intellectual quality. He is inventive. The spirit of Herrick's muse, or of 'She Stoops to Conquer,' or of the comedies of Shakespeare, is not a quality for which he accepts any formula. He finds shapes for his fancies, rejecting as alien to his purpose all that is not the clear result of his own understanding of the poet. Accordingly there is, in all his

work, the expression of an intellectual conception. He sees, too, with patience. If he isolates a figure, one feels that figure has stepped forward into a clear place of his imagination as he followed its way through the crowd. If he sets a pageant on the page, or some piece of turbulent action, or moment of decision, the actors have their individual value. He thinks his way through processes of gradual realization to the final picture of the characters in the play or poem. One writes now with special reference to the illustrations of the comedies of Shakespeare—so far, the illustrative work most exigent to the intellectual powers of the artist. Herrick's verse, full of sweet sounds and suggestive of happy sights, 'She Stoops to Conquer,' where all the mistakes are but for a night, to be laughed over in the morning, the lilt and measure of 'Old Songs,' and of the charming verses in 'The Quiet Life,' called for sensitive appreciation of moods, lyrical, whimsical, humorous, idyllic, but—intellectually—for no more than this. As to Mr. Abbey's technique, curious as he is in the uses of antiquity as part of the pleasure of a fresh realization, clothing his characters in textiles of the great weaving times, or of a dainty simplicity, a student of architecture and of landscape, of household fittings, of armoury, of every beautiful accessory to the business of living, his clever pen rarely fails to render within the convention of black and white the added point of interest and of charm that these things bring into actuality. Truth of texture, of atmosphere, and tone, an alertness of vision most daintily expressed

—these qualities belong to all Mr. Abbey's work, and in the Shakespearean drawings he shows with greater force than ever his 'stage-managing' power, and the correctness and beauty of his 'mounting.' The drawings are dramatic; the women have beauty and individuality, while the men match them, or contrast with them as in the plays; the rogues are vagabonds in spirit, and the wise men have weight, the world of Shakespeare has been entered by the artist. But there are gestures in the text, moments of glad grace, of passion, of sudden amazement before the realities of personal experience, that make these active, dignified figures of Mr. Abbey 'merely players,' his Isabella in the extremity of the scene with Claudio no more than an image of cloistered virtue, his Hermione incapable of her undaunted eloquence and silence, his Perdita and Miranda and Rosalind less than themselves.

As illustrations, the drawings of Mr. Abbey represent traditions brought into English illustrative art by the Pre-Raphaelites, and developed by the freer school of the sixties. But as drawings, they represent ideas not effective before in the practice of English pen-draughtsmen; ideas derived from the study of the black and white of Spain, of France, and of Munich, by American art students in days when English illustrators had not begun to look abroad. Technically he has suggested many things, especially to costume illustrators, and many names might follow his in representation of the place he fills in relation to contemporary art. But to work out the effect of a man's technique on

those who are gaining power of expression is to labour in vain. It adds nothing to the intrinsic value of an artist's work, nor does it represent the true relationship between him and those whom he has influenced. For if they are mere imitators they have no relation with any form of art, while to insist upon derived qualities in work that has the superscription of individuality is no true way of apprehension. What a man owes to himself is the substantial fact, the fact that relates him to other men. The value of his work, its existence, is in the little more, or the much more, that himself adds to the sum of his directed industries, his guided achievements. And to estimate that, to attempt to express something of it, must be the chief aim of a study, not of one artist and his 'times,' but of many artists practising a popular art.

So that if, in consideration of their 'starting-point,' one may group most character-illustrators, especially of wig-and-powder subjects, as adherents either of Mr. Abbey and the 'American school,' or of Mr. Hugh Thomson and the Caldecott-Greenaway tradition, such grouping is also no more than a starting-point, and everything concerning the achievements of the individual artist has still to be said.

Considering the intention of their technique, one may permissibly group the names of Mr. Fred Pegram, Mr. F. H. Townsend, Mr. Shepperson, Mr. Sydney Paget, and Mr. Stephen Reid together, as representing in different degrees the effect of American black and white on English

technique, though, in the case of Mr. Paget, one alludes only to pen-drawings such as those in 'Old Mortality,' and not to his Sherlock Holmes and Martin Hewitt performances. The art of Mr. Pegram and of Mr. Townsend is akin. Mr. Pegram has, perhaps, more sense of beauty, and his work suggests a more complete vision of his subject than is realized in the drawings of Mr. Townsend, while Mr. Townsend is at times more successful with the activities of the story; but the differences between them seem hardly more than the work of one hand would show. They really collaborate in illustration, though, except in Cassell's survey of 'Living London,' they have never, I think, made drawings for the same book.

Mr. Pegram served the usual apprenticeship to book-illustration. He was a news-illustrator before he turned to the illustration of literature; but he is an artist to whom the reality acquired by a subject after study of it is more attractive than the reality of actual impressions. Neither sensational nor society events appealed to him. The necessity to compose some sort of an impression from the bare facts of a fact, without time to make the best of it, was not an inspiring necessity. That Mr. Pegram is a book-illustrator by the inclination of his art as well as by profession, the illustrations to 'Sybil,' published in 1895, prove. In these drawings he showed himself not only observant of facial expression and of gesture, but also able to interpret the glances and gestures of Disraeli's society. From the completeness of the draughtsman's realization of his subject, illustrable situations

develop themselves with credibility, and his graceful women and thoughtful men represent the events of the novel with distinction. With 'Sybil' may be mentioned the illustrations to 'Ormond,' wherein, five years later, the same understanding of the ways and activities of a bygone, yet not remote society, found equally satisfactory expression, while the technique of the artist had gained in completeness. In 'The Last of the Barons' (1897), Mr. Pegram had a picturesque subject with much strange humanity in it, despite Lord Lytton's conventional travesty of events and character. The names of Richard and Warwick, of Hastings and Margaret of Anjou, are names that break through conventional romance, but the illustrator has to keep up the fiction of the author, and, except that the sham-mediævalism of the novel did not prevent a right study of costumes and accessories in the pictures, the artist had to be content to 'Bulwerize.' Illustrations to 'The Arabian Nights' gave him opportunity for rendering textures and atmosphere, and movements charming or grave, and the 'Bride of Lammermoor' drawings show a sweet-faced Lucy Ashton, and a Ravenswood who is more than melancholy and picturesque. Mr. Pegram's drawings are justly dramatic within the limits prescribed by a somewhat composed ideal of bearing. A catastrophe is outside these limits, and the discovery of Lucy after the bridal lacks real illustration in the artist's version, skilful, nevertheless, as are all his drawings, and expressed without hesitation. Averse to caricature, and keeping within ideas of life that allow of unbroken expres-



sion, the novels of Marryat, where action so bustling that only caricatures of humanity can endure



FROM MR. PEGRAM'S 'THE BRIDE OF LAMMERMOOR.'

BY LEAVE OF MESSRS. NISBET.

its exigencies, and sentimental episodes of flagrant insincerity, swamp the character-drawing, are hardly suited to the art of Mr. Pegram. Still, he selects, and his selection is true to the time and circum-



stance of Marryat's work. In itself it is always an expression of a coherent and definite conception of the story.

Mr. Townsend has illustrated Hawthorne and Peacock, as well as Charlotte Brontë and Scott. Hawthorne's men and women — embodiments always of some essential quality, rather than of the combination of qualities that make 'character' — lend themselves to fine illustration as regards gesture, and Mr. Townsend's drawings represent, not insensitively, the movement and suggestion of 'The Blithedale Romance' and 'The House of the Seven Gables.' In the Peacock illustrations the artist had to keep pace with an essentially un-English humour, an imagination full of shapes, that are opinions and theories and sarcasms, masquerading under fantastic human semblances. Mr. Townsend kept to humanity, and found occasions for representing the eccentrics engaged in cheerful open-air and society pursuits in the pauses of paradoxical discussion. One realizes in the drawings the pleasant aspect of life at Gryll Grange and at Crotchet Castle, the courtesies and amusements out of doors and within, while the subjects of 'Maid Marian,' of 'The Misfortunes of Elphin' and of 'Rhododaphne' declare themselves in excellent terms of romance and adventure. Mr. Townsend has humour, and he is in sympathy with the vigorous spirit in life; whether the vigour is intellectual as in 'Jane Eyre' and in Shirley Keeldar, or muscular as in 'Rob Roy,' in drawings to a manual of fencing, and in Marryat's 'The King's Own,' or eccentric as in the fantasies of

Peacock. His work is never languid and never formal; and if in technique he is sometimes ex-



"What - a clergyman!  
I am not a clergyman?"

FROM MR. TOWNSEND'S 'SHIRLEY.'

BY LEAVE OF MESSRS. NISBET.

perimental, and frequently content with ineffectual accessories to his figures, his conception of the situation, and of the characters that fulfil the situation, is direct and effective enough.

As an illustrator of current fiction, Mr. Townsend has also a considerable amount of dexterous work to his name, but a record of drawings contributed to the illustrated journals cannot even be attempted within present limits of space.

Mr. Shepperson in his book-illustrations generally represents affairs with picturesqueness, and with a nervous energy that takes the least mechanical way of expressing forms and substances. Illustrating the modern novel of adventure, he is happy in his intrigues and conspiracies, while in books of more weight, such as 'The Heart of Midlothian' or 'Lavengro,' he expresses graver issues of life with un-elaborate and suggestive effect. The energy of his line, the dramatic quality of his imagination, render him in his element as an illustrator of events, but the vigour that projects itself into subjects such as the murder of Sir George Staunton, or the fight with the Flaming Tinman, or the alarms and stratagems of Mr. Stanley Weyman, informs also his representation of moments when there is no action. Technically Mr. Shepperson represents very little that is traditional in English black and white, though the tradition seems likely to be there for future generations of English illustrators.

In his latest work, illustrations to Leigh Hunt's 'Old Court Suburb,' Mr. Shepperson collaborates with Mr. E. J. Sullivan and Mr. Herbert Railton, to realize the associations, literary, historical and gossiping, that have Kensington Palace and Holland House as their principal centres. On the whole, of the three artists, the subject seems least suggestive to Mr. Shepperson. Mr. Sullivan contributes many



M 479

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*"Ye are ill, Effie," were the first words Jennie could utter; "ye are very ill."*

FROM MR. SHEPPERSON'S 'THE HEART OF MIDLOTHIAN.'  
BY LEAVE OF THE GRESHAM PUBLISHING COMPANY.

portraits, and some subject drawings that show him in his lightest and most dexterous vein. These drawings of *beaux* and *belles* are as distinct in their happy flattery of fact from the rigid assertion of the artist's 'Fair Women,' as they are from the undelightful reporting style that in the beginning injured Mr. Sullivan's illustrations. One may describe it as the 'Daily Graphic' style, though that is to recognize only the basis of convenience on which the training of the 'Daily Graphic' school was necessarily founded. Mr. Sullivan's early work, the news-illustration and illustrations to current fiction of Mr. Reginald Cleaver and of his brother Mr. Ralph Cleaver, the black and white of Mr. A. S. Boyd and of Mr. Crowther, show this journalistic training, and show, too, that such a training in reporting facts directly is no hindrance to the later achievement of an individual way of art. Mr. A. S. Hartrick must also be mentioned as an artist whose distinctive black and white developed from the basis of pictorial reporting, and how distinctive and well-observed that art is, readers of the 'Pall Mall Magazine' know. As a book-illustrator, however, the landscape drawings to Borrow's 'Wild Wales' represent another art than that of the character-illustrator. Nor can one pass over the drawings of Mr. Maurice Greiffenhagen, also a contributor to the 'Pall Mall Magazine,' if better known in illustrations to fiction in 'The Ladies' Pictorial,' though in an article on book-illustration he has nothing like his right place. As an admirable and original technician and draughtsman of society, swift in sight, excellent in

expression, he ranks high among black-and-white artists, while as a painter, his reputation, if based on different qualities, is not doubtful.

Mr. Sullivan's drawings to 'Tom Brown's School-days' (1896) are mechanical and mostly without charm of handling, having an appearance of timidity that is inexplicable when one thinks of the vigorous news-drawings that preceded them. The wiry line of the drawings reappears in the 'Compleat Angler,' and in other books, including 'The Rivals' and 'The School for Scandal,' 'Lavengro' and 'Newton Forster,' illustrated by the artist in '96 and '97; but the decorative purpose of Mr. Sullivan's later work is, in all these books, effective in modifying its perversity. Increasing elaboration of manner within the limits of that purpose marks the transition between the starved reality of 'Tom Brown' and the illustrations to 'Sartor Resartus' (1898). These emphatic decorations, and those illustrative of Tennyson's 'Dream of Fair Women and other Poems,' published two years later, are the drawings most representative of Mr. Sullivan's intellectual ideals. They show him, if somewhat indifferent to charm, and capable of out-facing beauty suggested in the words with statements of the extreme definiteness of his own fact-conception, yet strongly appreciative of the substance and purpose of the text. Carlyle gives him brave opportunities, and the dogmatism of the artist's line and form, his speculative humour, working down to the definite certainty in things, make these drawings unusually interesting. Tennyson's 'Dream,' and his poems



FROM MR. E. J. SULLIVAN'S 'SCHOOL FOR SCANDAL.'  
BY LEAVE OF MESSRS. MACMILLAN.

to women's names, are not so fit for the exercise of Mr. Sullivan's talent. He imposes himself with too much force on the forms that the poet suggests. There is no delicacy about the drawings and no mystery. They do not accord with the inspiration of Tennyson, an inspiration that substitutes the exquisite realities of memory and of dream for the realities of experience. Mr. Sullivan's share of the illustrations to White's 'Selborne' and to the 'Garden Calendar,' are technically more akin to the Carlyle and Tennyson drawings than to other examples by him. In these volumes he makes fortunate use of the basis of exactitude on which his work is founded, exactitude that includes portraiture among the functions of the illustrator. No portrait is extant of Gilbert White, but the presentment of him is undertaken in a constructive spirit, and, as in 'The Compleat Angler' and 'The Old Court Suburb,' portraits of those whose names and personalities are connected with the books are redrawn by Mr. Sullivan.

Except Mr. Abbey, no character-illustrator of the modern school has so long a record of work, and so visible an influence on English contemporary illustration, as Mr. Hugh Thomson. In popularity he is foremost; the slight and apparently playful fashion of his art, deriving its intention from the irresistible gaieties of Caldecott, is a fashion to please both those who like pretty things and those who can appreciate the more serious qualities that are beneath. For Mr. Thomson is a student of literature. He pauses on his subject, and though his invention has always responded to the suggestions



of the text, the lightness of his later work is the outcome of a selecting judgment that has learned what to omit by studying the details and facts of things. In rendering facial expression Mr. Thomson is perhaps too much the follower of Caldecott, but he goes much farther than his original master in realization of the forms and manners of bygone times. Some fashions of life, as they pass from use, are laid by in lavender. The fashions of the eighteenth century have been so laid by, and Mr. Abbey and Mr. Thomson are alike successful in giving a version of fact that has the farther charm of lavender-scented antiquity.

When 'Days with Sir Roger de Coverley,' illustrated by Hugh Thomson, was published in 1886, the young artist was already known by his drawings in the 'English Illustrated,' and recognized as a serious student of history and literature, and a delightful illustrator of the times he studied. His powers of realizing character, time, and place, were shown in this earliest work. Sir Roger is a dignified figure; Mr. Spectator, in the guise of Steele, has a semblance of observation; and if Will Wimble lacks his own unique quality, he is represented as properly engaged about his 'gentleman-like manufactures and obliging little humours.' Mr. Thomson can draw animals, if not with the possessive understanding of Caldecott, yet with truth to the kind, knowledge of movement. The country-side around Sir Roger's house—as, in a later book, that where the vicarage of Wakefield stands—is often delightfully drawn, while the leisurely and courteous spirit of the essays is repre-

sented, with an appreciation of its beauty. 'Coaching Days and Coaching Ways' (1888) is a picturesque book, where types and bustling action picturesquely treated were the subjects of the artist. The peopling of high-road and county studies with lively figures is one of Mr. Thomson's successful achievements, as he has shown in drawings of the cavalier exploits of west-country history, illustrative of 'Highways and Byways of Devon and Cornwall,' and in episodes of romance and warfare and humour in similar volumes on Donegal, North Wales, and Yorkshire. Here the presentment of types and action, rather than of character, is the aim, but in the drawings to 'Cranford' (1891), to 'Our Village,' and to Jane Austen's novels, behaviour rather than action, the gentilities and proprieties of life and millinery, have to be expressed as a part of the artistic sense of the books. That is, perhaps, why Jane Austen is so difficult to illustrate. The illustrator must be neither formal nor picturesque. He must understand the 'parlour' as a setting for delicate human comedy. Mr. Thomson is better in 'Cranford,' where he has the village as the background for the two old ladies, or in 'Our Village,' where the graceful pleasures of Miss Mitford's prose have suggested delightful figures to the illustrator's fancy, than in illustrating Miss Austen, whose disregard of local colouring robs the artist of background material such as delights him. Three books of verses by Mr. Austin Dobson, 'The Ballad of Beau Brocade' (1892), 'The Story of Rosina,' and 'Coridon's Song' of the following years, together with the illustrations to 'Peg

Woffington,' show, in combination, the picturesque and the intellectual interests that Mr. Thomson



*"Did he lift his hand out right?"*

FROM MR. HUGH THOMSON'S 'BALLAD OF BEAU BROCADE.'

BY LEAVE OF MESSRS. KEGAN PAUL.

finds in life. The eight pieces that form the first of these volumes were, indeed, chosen to be reprinted because of their congruity in time and sentiment

with Mr. Thomson's art. And certainly he works in accord with the measure of Mr. Austin Dobson's verses. Both author and artist carry their eighteenth-century learning in as easy a way as though experience of life had given it them without any labour in libraries.

Mr. C. E. Brock and Mr. H. M. Brock are two artists who to some extent may be considered as followers of Mr. Thomson's methods, though Mr. C. E. Brock's work in 'Punch,' and humorous characterizations by Mr. H. M. Brock in 'Living London,' show how distinct from the elegant fancy of Mr. Thomson's art are the latest developments of their artistic individuality. Mr. C. E. Brock's illustrations to Hood's 'Humorous Poems' (1893) proved his indebtedness to Mr. Thomson, and his ability to carry out Caldecott-Thomson ideas with spirit and with invention. An active sense of fun, and facility in arranging and expressing his subject, made him an addition to the school he represented, and, as in later work, his own qualities and the qualities he has adopted combined to produce spirited and graceful art. But in work preceding the pen-drawing of 1893, and in many books illustrated since then, Mr. Brock at times has shown himself an illustrator to whom matter rather than a particular charm of manner seems of paramount interest. In the illustrated *Gulliver* of 1894 there is little trace of the daintiness and sprightliness of Caldecott's illustrative art. He gives many particulars, and is never at a loss for forms and details, representing with equal matter-of-factness the crowds, cities and fleets of Lilliput, the large de-

tails of Brobdingnagian existence, and the ceremonies and spectacles of Laputa. In books of more actual adventure, such as 'Robinson Crusoe' or 'Westward Ho,' or of quiet particularity, such as Galt's 'Annals of the Parish,' the same directness and unmannered expression are used, a directness which has more of the journalistic than of the playful-inventive quality. The Jane Austen drawings, those to 'The Vicar of Wakefield,' and to a recent edition of the 'Essays of Elia,' show the graceful eighteenth-centuryist, while, whether he reports or adorns, whether action or behaviour, adventure or sentiment, is his theme, Mr. Brock is always an illustrator who realizes the opportunities of the text, and works from a ready and observant intelligence.

Mr. Henry M. Brock is also an effective illustrator, and his work increases in individuality and in freedom of arrangement. 'Jacob Faithful' (1895) was followed by 'Handy Andy' and Thackeray's 'Songs and Ballads' in 1896. Less influenced by Mr. Thomson than his brother, the lively Thackeray drawings, with their versatility and easy invention, have nevertheless much in common with the work of Mr. Charles Brock. On the whole, time has developed the differences rather than the similarities in the work of these artists. In the 'Waverley' drawings and in those of 'The Pilgrim's Progress,' Mr. H. M. Brock represents action in a more picturesque mood than Mr. Charles Brock usually maintains, emphasizing with more dramatic effect the action and necessity for action.



FROM MR. C. E. BROCK'S 'THE ESSAYS OF ELIA.'  
BY LEAVE OF MESSRS. DENT.

The illustrations of Mr. William C. Cooke, especially those to 'Popular British Ballads' (1894), and, with less value, those to 'John Halifax, Gentleman,' may be mentioned in relation to the Caldecott tradition, though it is rather of the art of Kate Greenaway that one is reminded in these tinted illustrations. Mr. Cooke's wash-drawings to Jane Austen's novels, to 'Evelina' and 'The Man of Feeling,' as well as the pen-drawings to 'British Ballads,' have more force, and represent with some distinction the stir of ballad romance, the finely arranged situations of Miss Austen, and the sentiments of life, as *Evelina* and *Harley* understood it.

In a study of English black-and-white art, not limited to book-illustration, 'Punch' is an almost inevitable and invaluable centre for facts. Few draughtsmen of notability are outside the scheme of art connected with 'Punch,' and in this connection artists differing as widely as Sir John Tenniel and Mr. Phil May, or Mr. Linley Sambourne and Mr. Raven Hill, form a coherent group. But, in this article, 'Punch' itself is outside the limits of subject, and, with the exception of Mr. Bernard Partridge in the present, and Mr. Harry Furniss in the past, the wits of the pencil who gather round the 'mahogany tree' are not among character-illustrators of literature. Mr. Partridge has drawn for 'Punch' since 1891, and has been on the staff for nearly all that time. His drawings of theatrical types in Mr. Jerome's 'Stage-land' (1889)—which, according to some critics, made, by deduction, the author's reputation as a humorist—and to a first series of Mr. Anstey's

'Voces Populi,' as well as work in many of the illustrated papers, were a substantial reason for 'Punch's' invitation to the artist. From the 'Bishop and Shoeblack' cut of 1891, to the 'socials' and cartoons of to-day, Mr. Partridge's drawings, together with those of Mr. Phil May and of Mr. Raven Hill, have brilliantly maintained the reputation of 'Punch' as an exponent of the forms and humours of modern life. His actual and intimate knowledge of the stage, and his actor's observation of significant attitudes and expressions, vivify his interpretation of the middle-class and of bank-holiday makers, of the 'artiste,' and of such a special type as the 'Baboo Jabberjee' of Mr. Anstey's fluent conception. If his 'socials' have not the prestige of Mr. Du Maurier's art, if his women lack charm and his children delightfulness, he is, in shrewdness and range of observation, a pictorial humorist of unusual ability. As a book-illustrator, his most 'literary' work is in the pages of Mr. Austin Dobson's 'Proverbs in Porcelain.' Studied from the model, the draughtsmanship as able and searching as though these figures were sketches for an 'important' work, there is in every drawing the completeness and fortunate effect of imagination. The ease of an actual society is in the pose and grouping of the costumed figures, while, in the representation of their graces and gallantries, the artist realizes *ce superflu si nécessaire* that distinguishes dramatic action from the observed action of the model. Problems of atmosphere, of tone, of textures, as well as the presentment of life in character, action, and attitude, occupy Mr. Par-



tridge's consideration. He, like Mr. Abbey, has the colourist's vision, and though the charm of people, of circumstance, of accessories and of association is often less his interest than characteristic facts, in non-conventional technique, in style that is as un-selfconscious as it is individual, Mr. Abbey and Mr. Partridge have many points in common.

Mr. Harry Furniss, alone of caricaturists, has, in the many-sided activity of his career, applied his powers of characterization to characters of fiction, though he has illustrated more nonsense-books and wonder-books than books of serious narrative. Sir John Tenniel and Mr. Linley Sambourne among cartoonists, Mr. Harry Furniss, Mr. E. T. Reed, and Mr. Carruthers Gould among caricaturists, mark the strong connection between politics and political individualities, and the irresponsible developments and creatures of nonsense-adventures, as a theme for art. To summarize Mr. Furniss' career would be to give little space to his work as a character-illustrator, but his character-illustration is so representative of the other directions of his skill, that it merits consideration in the case of a draughtsman as effective and ubiquitous in popular art as is 'Lika Joko.' The pen-drawings to Mr. James Payn's 'Talk of the Town,' illustrated by Mr. Harry Furniss in 1885, have, in restrained measure, the qualities of flexibility, of imagination so lively as to be contortionistic, of emphasis and pugnacity of expression, of pantomimic fun and drama, that had been signalized in his Parliamentary antics in 'Punch' for the preceding five years. His connection with 'Punch'



SWAINES

*Harry Furniss*

FROM MR. HARRY FURNISS' 'THE TALK OF THE TOWN.'  
BY LEAVE OF MESSRS. SMITH, ELDER.

lasted from 1880 to 1894, and the 'Parliamentary Views,' two series of 'M.P.s in Session,' and the 'Salisbury Parliament,' represent experience gained as the illustrator of 'Toby M.P.' His high spirits and energy of sight also found scope in caricaturing academic art, 'Pictures at Play' (1888), being followed by 'Academy Antics' of no less satirical and brilliant purpose. As caricaturist, illustrator, lecturer, journalist, traveller, the style and idiosyncrasies of Mr. Furniss are so public and familiar, and so impossible to emphasize, that a brief mention of his insatiable energies is perhaps as adequate as would be a more detailed account.

Other book-illustrators whose connection with 'Punch' is a fact in the record of their work are Mr. A. S. Boyd and Mr. Arthur Hopkins. Mr. Jalland, too, in drawings to Whyte-Melville used his sporting knowledge on a congenial subject. Mr. A. S. Boyd's 'Daily Graphic' sketches prepared the way for 'canny' drawings of Scottish types in Stevenson's 'Lowden Sabbath Morn,' in 'Days of Auld Lang Syne,' and in 'Horace in Homespun,' and for other observant illustrations to books of pleasant experiences written by Mrs. Boyd. Mr. Arthur Hopkins, and his brother Mr. Everard Hopkins, are careful draughtsmen of some distinction. Without much spontaneity or charm of manner, the pretty girls of Mr. Arthur Hopkins, and his well-mannered men, fill a place in the pages of 'Punch,' while illustrations to James Payn's 'By Proxy,' as far back as 1878, show that the unelaborate style of his recent work is founded on past practice that has the earlier and truer Du Maurier

technique as its standard of thoroughness. Mr. E. J. Wheeler, a regular contributor to 'Punch' since 1880, has also illustrated editions of Sterne and of 'Masterman Ready' containing characteristic examples of his rather precise, but not uninteresting, work.

Save by stringing names of artists together on the thread of their connection with some one of the illustrated papers or magazines it would be impossible to include in this article mention of the enormous amount of capable black-and-white art produced in illustration of 'serial' fiction. Such name-stringing, on the connection—say—of 'The Illustrated London News,' 'The Graphic,' or 'The Pall Mall Magazine,' would fill a page or two, and represent nothing of the quality of the work, the attainment of the artist. Neither is it practicable to summarize the illustration of current fiction. One can only attempt to give some account of illustrated literature, except where the current illustrations of an artist come into the subject 'by the way.' Mr. Frank Brangwyn may be isolated from the group of notable painters, including Mr. Jacomb Hood, Mr. Seymour Lucas and Mr. R. W. Macbeth, who illustrate for 'The Graphic,' by reason of his illustrations to classics of fiction such as 'Don Quixote' and 'The Arabian Nights,' as well as to Michael Scott's two famous sea-stories. To some extent his illustrations are representative of the large-phrased construction of Mr. Brangwyn's painting, especially in the drawings of the opulent orientalism of 'The Arabian Nights,' with its thousand and one opportunities for vivid art. Mr. Brangwyn's east

is not the vague east of the stay-at-home artist, nor of the conventional traveller; his imagination works on facts of memory, and both memory and imagination have strong colour and concentration in a mind bent towards adventure. One should not, however, narrow the scope of Mr. Brangwyn's art within the limits of his work in black and white, and what is no more than an aside in the expression of his individuality, cannot, with justice to the artist, be considered by itself. Other 'Graphic' illustrators—Mr. Frank Dadd, Mr. John Charlton, Mr. William Small, and Mr. H. M. Paget, to name a few only—represent the various qualities of their art in black-and-white drawings of events and of fiction, and the 'Illustrated,' with artists including Mr. Caton Woodville, Mr. Seppings Wright, Mr. S. Begg, M. Amedée Forestier and Mr. Ralph Cleaver, fills a place in current art to which few of the more recently established journals can pretend. Mr. Frank Dadd and Mr. H. M. Paget made drawings for the 'Dryburgh' edition of the *Waverleys*. In this edition, too, is the work of well-known artists such as Mr. William Hole, whose Scott and Stevenson illustrations show his inbred understanding of northern romance, and together with the character etchings to Barrie, shrewd and valuable, represent with some justice the vigour of his art; of Mr. Walter Paget, an excellent illustrator of 'Robinson Crusoe,' and of many boys' books and books of adventure, of Mr. Lockhart Bogle, and of Mr. Gordon Browne. In the same edition Mr. Paul Hardy, Mr. John Williamson and Mr. Overend, showed the more serious purpose of black and white that has

earned the appreciation of a public critical of any failure in vigour and in realization—the public that follows the tremendous activity of Mr. Henty's pen, and for whom Dr. Gordon Stables, Mr. Manville Fenn and Mr. Sydney Pickering write. Of M. Amedée Forestier, whose illustrations are as popular with readers of the 'Illustrated' and with the larger public of novel-readers as they are with students of technique, one cannot justly speak as an English illustrator. He, and Mr. Robert Sauber, contributed to Ward Lock's edition of Scott illustrated by French artists, and their work, M. Forestier's so admirable in realization of episode and romance, Mr. Sauber's, vivacious up to the pitch of 'The Impudent Comedian'—as his illustrations to Mr. Frankfort Moore's version of Nell Gwynn's fascinations showed—needs no introduction to an English public. The black and white of Mr. Sauber and of Mr. Dudley Hardy—when Mr. Hardy is in the vein that culminated in his theatrical posters—has many imitators, but it is not a style that is likely to influence illustrators of literature. Mr. Hal Hurst shows something of it, though he, and in greater measure Mr. Max Cowper, also suggest the unforgettable technique of Charles Dana Gibson.

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- by William Keith Leask. 8°. (Gresham Publishing Company, 1900.) 6 f. p.
- Lavengro*. George Borrow. Introduction by Charles E. Beckett. 8°. (Gresham Publishing Company, 1900.) 6 f. p.
- Coningsby*. Benjamin Disraeli. Introduction by William Keith Leask. 8°. (Gresham Publishing Company, 1900.) 6 f. p.
- As You Like It*. Edited by W. Dyche. 8°. (Longmans, 1900. Swan edition.) 10 f. p.
- WILLIAM STRANG.
- The Earth Fiend*. William Strang. 4°. (Elkin Mathews and John Lane, 1892.) 11 etchings.
- Lucian's True History*. Translated by Francis Hickes. 8°. (Privately printed, 1894.) 16 illust. by Aubrey Beardsley, William Strang, and J. B. Clark. (7 f. p. by William Strang.)
- Death and the Ploughman's Wife*. A Ballad by William Strang. Fol. (Lawrence and Bullen, 1894.) 12 etchings.
- Nathan the Wise*. G. E. Lessing. Translated by William Jacks. 8°. (Maclehose, 1894.) 8 etchings.
- The Pilgrim's Progress*. John Bunyan. 8°. (Nimmo, 1895.) 14 etchings.
- The Christ upon the Hill*. Cosmo Monkhouse. Fol. (Smith, Elder, 1895.) 9 etchings.
- The Surprising Adventures of Baron Munchausen*. Introduction by Thomas Seccombe. 8°. (Lawrence and Bullen, 1895.) 50 illust. by J. B. Clark and William Strang. 25 by William Strang. (15 f. p.)
- Paradise Lost*. John Milton. Fol. (Nimmo, 1896.) 12 etchings.
- Sindbad the Sailor, Ali Baba and the Forty Thieves*. 8°. (Lawrence and Bullen, 1896.) 50 illust. by William Strang and J. B. Clark. 25 by William Strang. (15 f. p.)
- A Book of Ballads*. Alice Sargent. 4°. (Elkin Mathews, 1898.) 5 etchings.
- A Book of Giants*. William Strang. 4°. (Unicorn Press, 1898. Unicorn Quartos.) 12 f. p. woodcuts in colours.
- Western Flanders*. Laurence Binyon. Fol. (Unicorn Press, 1899.) 10 etchings.
- A Series of Thirty Etchings illustrating subjects from the Writings of Rudyard Kipling*. Fol. (Macmillan, 1901.)
- The Praise of Folie*. Erasmus. Translated by Sir Thomas Chaloner. Edited by Janet E. Ashbee. (Arnold, 1901.)



### 318 ENGLISH BOOK-ILLUSTRATION

8 woodcuts, drawn by William Strang and cut by Bernard Sleigh.

EDMUND J. SULLIVAN.

*The Rivals and The School for Scandal.* R. B. Sheridan. Introduction by Augustine Birrell. 8°. (Macmillan, 1896.) 50 f. p.

*Lavengro.* George Borrow. Introduction by Augustine Birrell. 8°. (Macmillan, 1896. Illustrated Standard Novels.) 45 illust. (37 f. p.)

*The Compleat Angler.* Izaak Walton. Edited by Andrew Lang. 8°. (Dent, 1896.) 89 illust. (42 f. p.)

*Tom Brown's School-Days.* 8°. (Macmillan, 1896.) 79 illust. (20 f. p.)

*The Pirate and The Three Cutters.* Captain Marryat. 8°. (Macmillan, 1897. Ill. Stan. Nov.) 40 f. p.

*Newton Forster.* Captain Marryat. 8°. (Macmillan, 1897. Ill. Stan. Nov.) 40 f. p.

*Sartor Resartus.* Thomas Carlyle. 8°. (Bell, 1898.) 77 illust. (12 f. p.)

*The Pirate.* Sir Walter Scott. 8°. (Service and Paton, 1898. Illustrated English Library.) 16 f. p.

*The Natural History and Antiquities of Selborne and a Garden Kalendar.* Gilbert White. 8°. (Freemantle, 1900.) 2 vols. 176 illust. by J. G. Keulemans, Herbert Railton, and E. J. Sullivan. 45 by E. J. Sullivan. (20 f. p.)

*A Dream of Fair Women.* Lord Tennyson. 4°. (Grant Richards, 1900.) 40 f. p. 4 photogravure plates.

HUGH THOMSON.

*Days with Sir Roger de Coverley.* Reprint from 'The Spectator.' 4°. (Macmillan, 1886.) 51 illust. (1 f. p.) Reprinted in 1892.

*Coaching Days and Coaching Ways.* W. Outram Tristram. 4°. (Macmillan, 1888.) 213 illust. by Herbert Railton and Hugh Thomson. 73 by Hugh Thomson.

*Cranford.* Mrs. Gaskell. Preface by Anne Thackeray Ritchie. 8°. (Macmillan, 1891.) 111 illust.

*The Vicar of Wakefield.* Oliver Goldsmith. Preface by Austin Dobson. 8°. (Macmillan, 1891.) 182 illust. (1 f. p.)

*The Ballad of Beau Brocade.* Austin Dobson. 8°. (Kegan Paul, 1892.) 50 illust. (27 f. p.)

*Our Village.* Mary Russell Mitford. Introduction by Anne Thackeray Ritchie. 8°. (Macmillan, 1893.) 100 illust.

- The Piper of Hamelin. A Fantastic Opera.* Robert Buchanan. 8°. (Heinemann, 1893.) 12 plates.
- St. Ronan's Well.* Sir Walter Scott. 8°. (Black, 1894. Dryburgh edition.) 10 woodcuts. (9 f. p.)
- Pride and Prejudice.* Jane Austen. Preface by George Saintsbury. 8°. (Allen, 1894.) 101 illust. (1 f. p.)
- Coridon's Song and other Verses. From various sources.* Introduction by Austin Dobson. 8°. (Macmillan, 1894.) 76 f. p.
- The Story of Rosina and other Verses.* Austin Dobson. 8°. (Kegan Paul, 1895.) 49 illust. (32 f. p.)
- Sense and Sensibility.* Jane Austen. Introduction by Austin Dobson. 8°. (Macmillan, 1896. Illustrated Standard Novels.) 40 f. p.
- Emma.* Jane Austen. Introduction by Austin Dobson. 8°. (Macmillan, 1896. Ill. Stan. Nov.) 40 f. p.
- The Chace.* William Somerville. 8°. (George Redway, 1896.) 9 f. p.
- The Poor in Great Cities.* Robert A. Woods and others. 8°. (Kegan Paul, 1896.) 105 illust. by Hugh Thomson, etc. 21 by Hugh Thomson. (8 f. p.)
- Highways and Byways in Devon and Cornwall.* Arthur H. Norway. 8°. (Macmillan, 1897.) 66 illust. by Joseph Pennell and Hugh Thomson. (8 f. p. by Hugh Thomson.)
- Mansfield Park.* Jane Austen. Introduction by Austin Dobson. 8°. (Macmillan, 1897. Ill. Stan. Nov.) 40 illust. (38 f. p.)
- Northanger Abbey and Persuasion.* Jane Austen. Introduction by Austin Dobson. 8°. (Macmillan, 1897. Ill. Stan. Nov.) 40 illust. (38 f. p.)
- Cranford.* Mrs. Gaskell. Preface by Anne Thackeray Ritchie. 8°. (Macmillan, 1898.) 40 coloured illust. 60 pen-and-ink sketches.
- Riding Recollections.* G. J. Whyte-Melville. (Thacker, 1898.) 12 f. p. Coloured frontispiece.
- Highways and Byways in North Wales.* Arthur G. Bradley. 8°. (Macmillan, 1898.) 66 illust. by Hugh Thomson and Joseph Pennell. (9 f. p. by Hugh Thomson.)
- Highways and Byways in Donegal and Antrim.* Stephen Gwynn. 8°. (Macmillan, 1899.) 87 illust. (20 f. p.)
- Highways and Byways in Yorkshire.* Arthur H. Norway. 8°. (Macmillan, 1899.) 96 illust. by Joseph Pennell and Hugh Thomson. (8 f. p. by Hugh Thomson.)

# 320 ENGLISH BOOK-ILLUSTRATION.

*Peg Woffington.* Charles Reade. Introduction by Austin Dobson. 8°. (Allen, 1899.) 75 illust. (30 f. p.)  
*This and That.* Mrs. Molesworth. 8°. (Macmillan, 1899.) 8 f. p.

*Ray Farley.* John Moffat and Ernest Druce. 8°. (Fisher Unwin, 1901.) 6 f. p.

*A Kentucky Cardinal and Aftermath.* James Lane Allen. 8°. (Macmillan, 1901.) 48 illust. and chapter headings. (34 f. p.)

F. H. TOWNSEND.

*A Social Departure.* Sara Jeannette Duncan. 8°. (Chatto and Windus, 1890.) 111 illust. (12 f. p.)

*An American Girl in London.* Sara Jeannette Duncan. 8°. (Chatto and Windus, 1891.) 80 illust. (19 f. p.)

*The Simple Adventures of a Memsabib.* Sara Jeannette Duncan. 8°. (Chatto and Windus, 1893.) 37 illust. (12 f. p.)

*Illustrated Standard Novels.* 8°. (Macmillan, 1895-7.)

*The Novels of Thomas Love Peacock.* Edited by George Saintsbury.

*Maid Marian and Crotchet Castle.* 40 illust. (37 f. p.)

*Gryll Grange.* 40 f. p.

*Melincourt.* 40 illust. (39 f. p.)

*The Misfortunes of Elphin and Rhododaphne.* 40 illust. (39 f. p.)

*The King's Own.* Captain Marryat. Introduction by David Hannay. 8°. 40 illust. (38 f. p.)

*Illustrated English Library.* 8°. (Service and Paton, 1897-8.)

*Jane Eyre.* Charlotte Brontë. 16 f. p.

*Shirley.* Charlotte Brontë. 16 f. p.

*Rob Roy.* Sir Walter Scott. 16 f. p.

*Bladys of the Stewponey.* S. Baring Gould. 8°. (Methuen, 1897.) 5 illust. by F. H. Townsend and B. Munns. 3 f. p. by F. H. Townsend.

*The Works of Nathaniel Hawthorne.* Edited by Moncure D. Conway. 8°. (Service and Paton, 1897-9.)

*The Scarlet Letter.* 8 f. p.

*The House of the Seven Gables.* 8 f. p.

*The Blithedale Romance.* 8 f. p.

*The Path of a Star.* Sara Jeannette Duncan. 8°. (Methuen, 1899.) 12 f. p.

## CARELESS CATALOGUING.



FROM time to time recently we have received for review a number of library catalogues which present features we cannot honestly commend. Though they have duly received a careful examination, we have decided to withhold publication of our criticism in the form of individual reviews, because if we expressed ourselves at all, we should feel bound to deal frankly with the errors encountered and condemn them where disapproval is deserved. This we are reluctant to do. Candour in such a case would not be productive of any but regrettable results. Nevertheless we are equally reluctant to maintain a silence which would suggest that no revision of method on the part of compilers is desirable, and be tantamount to lending our countenance to a continuance along those mistaken ways of cataloguing which at present are followed by some librarians.

The sameness in plan and form and error which we encounter is very striking. One catalogue may be superior to another in get up and typographic accuracy; but the same class of error in compilation meets us so constantly on every side that we are seriously constrained to doubt if, after all, a fitting knowledge of cataloguing rules is as widespread as we had thought. Certainly, if existing rules were even moderately well understood, the

occurrence of the major portion of the ever-recurring blunders and inconsistencies must have been prevented. If a definite and properly considered method were adopted and pursued we should look in vain for the faulty treatment of subject-headings we have met with. We will explain our meaning somewhat in detail: it being understood that all of the examples quoted are taken from one or another of the catalogues in our hands, though they are not, of course, common to all.

In the introductory pages to catalogues, those concerned are usually advised that if a book is desired upon a definite subject it will be found under the subject-heading. We do not find fault with this instruction. Our objection is, that if readers are so confiding as to accept this assurance they will be speedily full of wonderment at the library's poverty. As regards the libraries we have in mind, further investigation would, however, prove that, in the provision of both standard and current literature, they are excellently equipped. Indifferent cataloguing alone would be responsible for the mistaken impression.

The fundamental principle regulating the treatment of subject-headings, provides that a general heading shall receive entries of those books only which discuss the subject at large; departments of general subjects being entered under the title of the department. Due regard must of course always be paid to the many exceptions to rule. There is a vast difference, however, between exceptions to rule and violations of rule. It is to the violations we propose to refer.

It is surprising how frequently books are too-well catalogued: as in the case where Cooke's 'Fungi' appears not only under that head but under 'Botany' also. The needlessness of this will be manifest. It is not, however, with extravagant treatment of this kind that we are chiefly concerned. Confused treatment is what we wish to indicate. Let us say that a monograph upon the mammalia is required. Turning to that name we are confronted by a reference to 'Natural History'; but the heading does not yield the entries required. As a matter of fact the books are recorded under 'Zoology,' but there is no guidance from the one heading to the other. After this an experienced person would, if requiring books on the Buffalo, on Silkworms, on the Frog, go unfalteringly to 'Natural History,' or 'Zoology,' just as for 'Illuminating' he would go to 'Art,' and in no case would he suffer disappointment. But would the ordinary reader find the references as readily? We fear not.

This is not as it should be in our up-to-date dictionary catalogue. Examples of wrongful arrangement might easily be multiplied. We will be satisfied to point out one or two more. For instance, we find under 'Heat' works such as Anderson's 'The conversion of heat into work,' and Carnot's 'Motive power of heat.' But these works are not entered under 'Thermodynamics' as they should be. Under 'Anne, Queen,' three histories of the reign of that monarch appear. That all of these books deal with an epoch of English history is obvious: yet only one is entered under England. Where such works shall be entered is apparently a

mere question of title. Were one of them entitled *A History of England, 1702 to 1714*—as it might easily be—instead of ‘*The Age of Anne*,’ not one cataloguer in a thousand would dream for a moment of entering under ‘*Anne*.’ Again: for British foreign politics we must consult ‘*International policy*.’ There we find two books on English foreign relations. One only of these is entered under ‘*Politics*’; but we look in vain for the heading ‘*Great Britain—politics and foreign relations*’ where both books should be recorded. It is far from correct to enter Olive Schreiner’s ‘*Dream life and real life*’ under ‘*Life*’; and no less a blunder to enter books on *Manxland* under ‘*Isle of Man*.’ The utmost confusion exists in regard to the entry of books of a geographical character. In one instance we find books on the United States under ‘*America*,’ though entries on comparatively minor countries are very properly dispersed throughout the alphabet. This is by no means justifiable: the country in question is called ‘*The United States of America*.’ Elsewhere this treatment is entirely reversed. Works on, say, *British Columbia*, *Canada*, and even on the city of *New York*, are under *America*, though *Peru*, the *United States*, etc., are not. A library possesses two modern books on *Morocco*. One of these appears under ‘*Morocco*’; the other under ‘*Africa*.’ Surely it is charitable to attribute these inaccuracies to carelessness only!

The peculiarities of catalogues are not, however, confined to subject-headings. In defiance of rule *Du Chaillu* is entered under *Chaillu*; *St. Augustine*’s ‘*Confessions*’ under *Saint*. From a biblio-



graphical point of view it may be desirable to establish an author's identity as completely as in the case of 'Lorne, John George Edward Henry Douglas Sutherland Campbell, Marquis of.' We do not see the practical need of such an enumeration of names. We note a tendency to add biographical particulars to author-entries. In some respects we admit the desirability—notably in the case of John Hardyng, who flourished 1378-1465, and yet the edition of whose 'Chronicle' is of recent date. But the information is surely superfluous where modern writers are concerned. Archdeacon Hare died in 1855. Is this fact proclaimed in order that a reader may readily determine which of the books under his name are the work of his mature theological opinions? If not what, is the reason? Mr. Hall Caine was born in Runcorn. Is this fact of vital moment to readers of his novels. We trow not. He might have been born in Timbuctoo, and the fact would not tend in even the smallest degree to detract from a thorough enjoyment of 'The Manxman,' or induce us to read it if we did not so desire. Dr. Harington, we are told, was a 'minor canon of Norwich.' We hope it is not suggested that his writings are as 'minor' as his church dignity! The military services of 'Harrison (George Henry Shabolgie Neville Plantagenet, Marshall in the Turkish Army, 1817-1890)' may have rendered him peculiarly competent to write a 'History of Yorkshire,' though we are disposed to be sceptical on the point.

From the catalogues before us we should judge that it is time some conclusion were arrived at in



regard to the treatment of pseudonymous works. Shall books be entered under the pseudonym or the author's proper name? The compilers whose work we are considering appear to have shifting convictions on the point. In one catalogue we find two names of precisely the same sort treated absolutely differently, Anthony Hope (Hawkins) figuring under Hope and F. Anstey (Guthrie) under Guthrie; and elsewhere also unsettled opinions are observable.

Just a few words, in conclusion, in regard to title entries and references. Are the following worth the space they occupy? 'Homo, Ecce Homo,' by Seeley, and 'How to form a library.' We think space might be utilized to much better advantage, e.g., by the inclusion of the much neglected cross-references. We have a heading 'Birds,' but no reference thereto from Ornithology. Books on the races of mankind we find under 'Anthropology,' very properly of course; but why is a reference from 'Man' absent? From 'Asia' it has been considered sufficient in one catalogue to 'see also: Arabia, Mongolia, Siberia,' notwithstanding the fact that nearly every country of that continent is represented. Surely this is indefensible.

## GOLDSMITH'S 'PROSPECT OF SOCIETY.'



IT had been intended to devote an article of some length to the printed draft of Goldsmith's 'Traveller or Prospect of Society,' which was acquired for the British Museum at one of the booksales in the latter half of March. Unluckily in such matters a quarterly magazine is at a great disadvantage compared to the daily press. Mr. Bertram Dobell, to whom the discovery of the draft is due, reprinted it in conjunction with the first edition in a neat little volume which appeared simultaneously with the sale, and in a review of this in the 'Daily News' of April 1st, entitled 'Of Oliver Goldsmith and a Printer's Devil,' Mr. A. T. Quiller-Couch brought out the chief points of the newly-recovered draft only too skilfully. It may be considered fortunate, indeed, that Mr. Couch's article appeared some days after the sale instead of before it; else, it may be conjectured, this literary curiosity, instead of finding its way to the British Museum (which had just been founded when the poem was written), would have been knocked down to some millionaire, English or American, at a far higher price than a mere national library, as at present endowed, can afford to give. As it was, however, the description in the catalogue, which stated distinctly

that these loosely-sewn leaves were not a 'proof,' seems to have puzzled bidders and thus reduced enthusiasm to a convenient tepidity. If they were not a proof, what were they, and what in the name of reason was the explanation of this 'set of unconnected verses,' as Mr. Dobell was almost prepared to call them, which began at l. 353 of 'The Traveller,' with the last couplet of a paragraph, and followed an order which seemed past finding out?

The fragment consists of eight leaves of large quarto, signed B-E in twos. The first page bears the headtitle 'A Prospect of Society' (the alternative title of 'The Traveller' in the earliest editions), and this is repeated as the running-title of the next eleven pages. The last two leaves have no pagination or running-title, and the lines which previously have been leaded are printed solid, so that twenty of them occupy only 122 mm. instead of 190. What moved Mr. Dobell to declare that these leaves are not a proof was apparently solely the mysterious arrangement of the lines. That the type is the same as that used in the first edition is evident as soon as the two impressions are placed side by side. Inasmuch as it is new type, it is useless to hunt in it for broken letters, the surest evidence of identity of setting up; but though this test fails us, that of identical spacing where the text has been left unaltered comes to our aid; and as line after line is examined it is impossible to doubt that these sixteen pages were printed from the same set up as the first edition, though the cost of correction must have equalled if not exceeded that of the first composition. Of the 310 lines of which

this fragment consists about one in three contain variations more or less substantial from the text of the first edition, while the order of the lines is as follows:

1- 42 = 353-400	155-190 = 205-240
43- 84 = 311-352	191-226 = 169-204
85-118 = 277-310	227-264 = 131-168
119-154 = 241-276	265-292 = 103-130
293-310 = 73-92	

‘In other words,’ writes Mr. Quiller-Couch, who had the happiness to be the first to work out these equations, “The Prospect” is merely an early draft of “The Traveller” printed backwards in fairly regular sections. And the explanation seems to me ridiculously simple. As Goldsmith finished writing out each page of his poem for press, he laid it aside on top of the page preceding—as I am doing with the pages of this *causerie*; and, when all was done, he forgot—as I hope I shall not forget—to sort back the pages in reverse order. That is all; given a good stolid compositor with no desire but to do his duty with the manuscript as it reached him, you have—what Mr. Dobell has recovered—an immortal poem printed wrong-end-foremost page by page. And I call the result delightful, and, when you come to think of it, just the blunder so natural to Goldsmith as to be almost postulable.’

It should be added to this summary that Goldsmith forgot to hand the printer’s devil the first two leaves of his manuscript, which had plainly got separated from the rest, and that the boy apparently would not wait for the last sixteen lines. For the omission of lines 93-102 it is harder to account. What other additions there are in the printed text were obviously afterthoughts.

As Mr. Quiller-Couch says, the situation we are thus permitted to view is delightfully whimsical, and the few leaves which enable us to call it up

would have been cheap at sixty guineas if they had possessed no other interest than this. The case, however, is far otherwise. Students of Goldsmith have long known how greatly the final text of 'The Traveller' differs—and differs for the better—from that of the first edition. By the recovery of these proof-sheets we are enabled to penetrate a stage further back in the history of the poem, and trace the progress from the roughest to the most polished form.

Let us take, for instance, one of the earliest of the recovered paragraphs. In the current text it reads :

'Nature, a mother kind alike to all,  
Still grants her bliss at Labour's earnest call :  
*With food as well the peasant is supply'd*  
*On Idra's cliffs as Arno's shelvy side ;*  
And though *the rocky-crested summits* frown,  
These rocks, by custom, turn to beds of down.  
From Art more various are the blessings sent ;  
Wealth, *commerce*, honour, liberty, content.  
Yet these each other's power so strong contest,  
That either seems destructive of the rest.  
*Where wealth and freedom reign, contentment fails ;*  
*And honour sinks where commerce long prevails.*  
Hence every state, to one lov'd blessing prone,  
Conforms and models life to that alone.'

If we compare this text of 1770 with that of 1765 we shall find that the four italicized lines did not appear in the first edition ; that 'commerce' in l. 8, which suggests the second pair of them, has displaced an earlier 'splendours' ; and that l. 5 reads 'And though rough rocks or gloomy summits frown.' The newly discovered proof to which we can now turn, agrees with the first

edition in omitting the four italicized lines, but differs from it in five other lines, not including a possible misprint, 'e'ery' for 'every' in the last but one. Thus (still italicizing differences) we go back to:

'Nature, a mother kind alike to all  
Still grants her *blessings* at *Industry's* call;  
And though the *rigid clime or rough rocks* frown,  
These rocks, by custom, turn to beds of down.  
From Art more various are the blessings sent;  
Wealth, *splendours, freedom, honour and content*;  
Yet these each other's power so strong contest,  
That either seems *subversive* of the rest.  
Hence *e'ery* state, to one lov'd blessing prone,  
*Chiefly* conforms *itself* to that alone.'

Here 'subversive' seems as good as 'destructive,' but almost all the other readings are weaker or less musical than those substituted for them—the ear-offending misplacement of the accent in 'Indústry,' the too insistent alliteration of 'rigid clime or rough rocks,' the pedantic accuracy of 'chiefly conforms itself.' As we run through the three texts many other instances present themselves of bad readings found only in this proof,<sup>1</sup> and eliminated before publication. Thus l. 120, 'All evils here contaminate the mind,' runs in the proof 'All *ills* are here *to pejorate* the mind;' in l. 158 (the numeration is taken from the first edition), 'Defac'd by time and tottering in decay' secures the alternate alliteration which gives an appearance of

<sup>1</sup> It would be interesting to collate the text of the Rowfant copy of the first edition, which bears the date 1764 instead of 1765, and has only a few words of Dedication. It is not improbable that its text might present an intermediate stage between this proof and the copies dated 1765.

point to the weakest line. The proof has nothing more vigorous than 'But now by time dismantled in decay.' In l. 226, 'Unalter'd, unimprov'd their manners run,' we have another device for securing emphasis introduced to mend the poor line, 'Manners in one unmending track will run.' In l. 240 'murmuring' is certainly an improvement on 'sliding' as an epithet of the Loire. In l. 323, 'I see the lords of human kind pass by,' rhythm and emphasis are alike better than in 'I see the lords of mankind pass me by,' and in the next line, 'Pride in their port' is better than the 'with haughty port' of the first draft. Lastly, we have here revealed for the first time what was the original line which Johnson, as he told Boswell, rewrote as 'To stop too fearful and too faint to go.' 'And faintly fainter, fainter seems to go,' was Goldsmith's version. How he meant it to be construed it needs his ghost to declare.

We need not make too much of these early readings. 'The Traveller,' in its final form, is a graceful, but a rather weak poem. As it was first published its weakness is much more conspicuous. We now know from these proofs that it had originally been much weaker still. Not a thrilling discovery, truly; but yet an interesting one. It would be more interesting still if we had a record of the very remarkable language Goldsmith must have used when the proof, now resting in the British Museum, first met his eye. But that was an occasion to which only Johnson could have been equal.

GEORGE ENGLAND.

## NOTES ON BOOKS AND WORK.

**T**HE attention of readers of 'The Library' may be directed to two interesting articles in the last number of Dr. Dziatzko's 'Beiträge zur Kenntniss der Schrift- Buch- und Bibliothekswesen' (Leipzig, Spirgatis). In the first of these, Herr M. Spirgatis discusses the literary connection between England and Germany in the late sixteenth and early seventeenth centuries, as shown by the titles of English books occurring in the Frankfort sale-catalogues during the years 1561-1620. He reproduces from Drondius's 'Bibliotheca exotica' (1625) a list of 312 English and Scotch books on sale in that city a little short of the date of publication (1620), supplying many bibliographical particulars wanting in Drondius's compilation. Only wealthy English booksellers had the means of bringing their literary wares to Frankfort for sale or exchange. Principal among these were John Norton, Bonham Norton, and John Bill.

In a second article Professor Karl Dziatzko comments on Paul Schwenke's 'Untersuchungen zur Geschichte des ersten Buchdrucks,' issued as a contribution to the 'Festschrift zur Gutenbergfeier' (1900). This he entitles 'Satz und Druck der 42-zeiligen Bibel.' The type, paper and parch-



### 334 NOTES ON BOOKS AND WORK.

ment used, the number of copies printed on paper and printed on parchment, are all passed in review. Professor Dziatzko does not agree with all of Schwenke's conclusions, but he spares no praise for his exhaustive work. On the much debated question as to the exact date of commencement and date of finishing the work of printing the 42-line Bible, no definite conclusions are offered. He reproduces, however, from the copy belonging to the Leipziger Buchgewerbemuseum, a date in manuscript on the margin of the verso of leaf 324. The figures are arabic, and Dr. Dziatzko maintains that they read '1453.' Their very feebleness of tracing, he asserts, attests their being the work of a contemporary hand. Anyone of a later age attempting by these means to make the book seem older than it was, would have written 1453 boldly and clearly.

A. C.

The Fourth Conference of the Library Association of Australasia was held at Melbourne on April 2nd-4th, under the presidency of Mr. Edward Langton, who, in his opening address, drew the attention of the meeting to the question of opening the Public Library in Melbourne on Sundays. Mr. Langton pointed out that Victoria was the only State in which the public were deprived of access to their books on the Sabbath. The Trustees, he said, had moved in the matter, but it did not appear to be any use; the politicians of the State overruled them. An excellent programme of papers was prepared dealing with the manage-

ment of libraries, the methods of extending their usefulness and popularity, and kindred subjects. Among those of especial interest was one by Mr. H. C. L. Anderson, librarian of the Public Library of New South Wales, on 'Libraries and the Government Subsidy.' After referring to the different classes of libraries in New South Wales, Mr. Anderson dealt with the failure of what were known as municipal libraries, and upheld that municipal councils were not the best men to conduct such institutions, either in the choice of literature or the best methods of providing accommodation for the books. Mr. Anderson contended that libraries should be educational institutions; continuous schools for young students and mechanics; handmaidens of the technical colleges and universities. The government grant should be administered by capable persons, and the choice of books should be limited to works of reference, classical authors and approved fiction. Other papers advocating the establishment of municipal libraries and municipal councils received a considerable amount of support. Mr. E. La T. Armstrong, the public librarian of Victoria, dealt with 'The Proposed Federal Library of the Commonwealth,' and how to make it as serviceable as possible to the communities of the various States. The best methods of organization, he said, should be adopted, and every provision should be made for expansion. If a sufficiently experienced librarian was not forthcoming in Australia, the government should seek him in England or America.

J. R. B.

Mr. Wheatley's 'How to make an Index' (Elliot Stock, 5s.) deserves a warm welcome from all librarians, whose endeavours to help readers would often be greatly forwarded if indexes were more generally and more carefully made. From the Bibliographical Society of Chicago there comes a handsome reprint of the paper by Augustus de Morgan, 'On the Difficulty of Correct Description of Books,' originally printed in the 'Companion to the Almanac' for 1853. Readers of the new volumes of the 'Encyclopædia Britannica' will find interesting articles on Bookbinding by Mr. Cyril Davenport, and on Bookprinting by Mr. Ricketts. Otherwise bookish literature just now seems non-existent.

A. W. P.

